



Marbory Hall



Arthur Hugh Smith Barry.

Case..... Shelf.....



BURGHLEY

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BURGHEY HOUSE, NEAR STAMFORD.

A GUIDE
TO
BURGHLEY HOUSE,
NORTHAMPTONSHIRE,
THE SEAT OF
THE MARQUIS OF EXETER;
CONTAINING
A Catalogue
OF ALL
THE PAINTINGS, ANTIQUITIES, &c.
WITH
BIOGRAPHICAL NOTICES
OF
THE ARTISTS.

STAMFORD:

PRINTED AND PUBLISHED BY JOHN DRAKARD, HIGH-STREET;

And sold by

BALDWIN, CRADOCK, AND JOY; AND NICHOLS AND SON,
IN LONDON.

1815.

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TO
THE MOST NOBLE
BROWNLOW,
Marquis and Earl of Exeter,
BARON OF BURGHLEY,
§c. §c. §c.
THIS ATTEMPT TO
DESCRIBE THE TREASURES CONTAINED IN THE
MAGNIFICENT SEAT
OF HIMSELF AND HIS ANCESTORS,
IS, WITH
DUE RESPECT, INSCRIBED
BY
THE PUBLISHER.

THE HISTORY OF THE

REIGN OF

THE

REIGN OF

THE

PREFACE.

THE following pages will sufficiently disclose the design of the present publication. If any explanation, however, be previously necessary, it may be given in two words. Its object is, to afford a descriptive key to the treasures of a Mansion, which has long been estimated among the most distinguished residences in a kingdom deservedly celebrated for its baronial establishments.

Whatever is eminent among domestic edifices in other countries, as illustrative of the wealth, the dignity, and the

hospitality of their aristocracies, is for the most part to be found in their respective capitals; but the traveller would very imperfectly describe the grandeur of English habitations without personally visiting those baronial mansions with which its provinces are so thickly studded. Among these, the princely residence which these pages are devoted to describe has long been celebrated—not less as exhibiting a singularly perfect specimen of Elizabethan architecture, than on account of the exquisite works of art with which its chambers abound. Nor is it possible to visit this magnificent pile, and examine its various treasures, without associating in the reflections which they suggest the venerated character of the illustrious founder of the palace;—as well as of the fortunes and honours of its possessors;—a statesman of the most solid and useful talents, to whose prudent and judicious

counsels, under the most trying circumstances, England owes much, perhaps, even of her present grandeur and security :
 “ Quum satis naturæ, satisque gloriæ, patriæ autem non satis vixisset, morte adeo placida Deo animam reddidit, ut adversariorum maximus se nihil illi perinde invidere dixerit ac ejusmodi mortem in tanta claritudine, quum maximarum rerum administris exitus plerumque sint tristiores.”*

Camden seems to have taxed his highest powers,—powers confessedly great,—to do honour to the memory of the Lord Treasurer Burghley ; and nothing but fear of being charged with pedantry prevents our transcribing the whole of an eulogium at once so eloquent and just. The patriarch of the family having laid broad and deep the foundations of his own and his country’s fame and security, left to his descendants the pleasing office of fostering the arts,—

* *Camdeni Annales*, à Hearne ; vol 3, p. 773.

of ornamenting the superstructure which his care had raised. How well they have executed this task, this Catalogue of their collections abundantly proves. To describe these, after repeated and not incurious examinations, has been our business. To criticise works of art with taste and discernment is no slight undertaking: as the father of English poetry has observed on another occasion,—

* * * * * 'tis every dele

A rock of ice and not of steel.

If, therefore, after a candid comparison of our account with the pictures themselves, it shall be found that we have not been greatly defective in discrimination and judgment, we shall be content with the decision ;—“ we have our reward.”

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A

Guide to Burghley,

&c. &c.

BURGHLEY, so called, either from **BERG** a *hill*, and **LEY** a *pasture*, or else from being the ley or pasture of the Abbot of St. Peter of the **BURGH**, (Peterborough,) is situate in the parish of St. Martin, Stamford Baron, in the county of Northampton, at the distance of about a mile and a half to the south east of the bridge over the river Welland ; which river here forms the boundary between the counties of Lincoln and Northampton, and separates the borough of Stamford in Lincolnshire from Stamford Baron.

B

The ancient lords of this manor held it under the Abbots of Peterborough in fee farm. In the time of King Edward the Confessor it was held by one Alfgar the King's Chaplain; and in the time of the Conqueror it was held by a person of the name of Geoffry, whose surname is supposed to be Winchester, as one of both these names held Burghley and Armston, which were confirmed by Pope Eugenius in 1146 to the Abbey of Burgh.

In or about the time of Henry III. it was possessed by William de Burghley, and after him Thomas de Burghley died possessed of it in 1280, on which occasion, in respect of the tenure, two horses were delivered to the Abbey for a mortuary, and on the death of Mary his widow, soon afterwards, a cow was taken by the same title. After this it continued in the Burghley family, and Peter de Burghley held it in the 24th of Edward I. and obtained a grant of free warren here in the 3d of Edward II. Geoffry, the son and successor of Peter, had no issue by Mary or Mariot his wife. She survived her husband, and

married John de Tichmersh, who, in her right, held this manor in the 3d of Edward III.; and she appears to have continued as owner here, along with James Byroun, in the 20th of Edward III.

But it seems that Peter de Burghley had sold the manor, or the reversion at least, to Robert Wykes, from whom it descended to his great grand daughter, Elizabeth, the wife of John Milton, alias Lawrence; which Elizabeth died possessed of it in the 5th of Henry VII. leaving Henry Wykes, clerk, her next heir. The latter, who died possessed of it on the 9th of May, 1508, devised it to his kinswoman, Margaret Chambers, and to Thomas Williams, junior; and Margaret Chambers sold it to Richard Cecil, Esq. [*Peck's Desiderata Curiosa.*]

Another manor in this place called the manor of Little Burley, probably that which is mentioned to be held by James Byroun, was afterwards held by Michael de la Pole, Earl of Suffolk and Chancellor of England; but he being attainted in the Parliament of the 10th of Richard II. and

adjudged to death and forfeiture of all his estates, although the king, with whom he was a great favourite, did not immediately carry the sentence into execution, the popular clamour run so hard against him, that he was obliged to leave the country, and died at Paris on the 5th of September, in the 12th of Richard II. (1388.) Michael de la Pole, his son, who married a daughter of the Earl of Stafford, petitioned to have this estate restored, but without success ; though he afterwards regained his father's rank and titles, and died in the service of King Henry V. at the siege of Harfleur, the 14th of September, 1415, as did his eldest son Michael, Earl of Suffolk, in the same service, in the battle of Agincourt, a month afterwards.

In the 13th of Richard II. this manor was granted by the crown to Robert Garton, William de Ryvell, clerk, and Henry de Besewick, clerk, in fee. In the 18th of Henry VIII. a fine was levied between Sir William Compton, Knt. and others, demandants, and Thomas Williams and others, deforcients, of the manor of Little

Burghley ; and two years afterwards another fine between David Cecil, senior, demandant, and Henry Humport, otherwise Chambers, deforciant.

By these or some other conveyances, the whole estate at Burghley became vested in the family of Cecil, which was first ennobled in the person of Sir William Cecil, Knt. son of Richard, and grandson of David, which Sir William was Secretary of State under King Edward VI. and Queen Elizabeth ; and was by the latter created Baron of Burghley, in the 14th year of her reign, (1571,) and made a Knight of the Garter, and appointed Lord High Treasurer of England, in the year following. He held the office of Treasurer nearly twenty-six years, a much longer term than it has ever since been held by one person. His residence was for the most part at Theobalds, in Hertfordshire, which, on account of its vicinity to London, was an easier and shorter retirement from his official duties : but about the year 1575 he began to erect the mansion at Burghley, which has since been the

principal residence of his posterity. Thomas, Lord Burghley, the Treasurer's eldest son, was created Earl of Exeter, on the 4th of May, 1605; and Henry, Tenth Earl of Exeter and Eleventh Lord Burghley, his lineal descendant, was created Marquis of Exeter, on the 30th of December, 1800; whose son and heir, Brownlow, Marquis of Exeter, inherits the estates and honours of his family. The reader is here referred to the Pedigree.

But, upon more recent examination than the foregoing, relative to the erection of the House, which has been chiefly extracted from Peck and Bridges, it has been asserted that the Lord Treasurer came to the estate in right of his wife; and that the property was derived from, or had been in the possession of, the De la Poles, Earls of Suffolk. Thus the Lord Treasurer is thought to have founded the present mansion upon an old house which he found upon the estate, it being conceived far out of his power to have erected it as it at present exists. The east and north ends, (the part looking down upon Stamford,)

PEDIGREE OF THE MA

David Cecil, of Stamford, alias Stanfo,

Richard Cecil, Esq. died 12

ux. 1. Mary Cheke,=William Cecil, 1st Baron=ux. 2. Mildred
died 1543. of Burghley, died 1598. Cooke, d. 1589. Age
Wt

ux. 2. Frances=Tho. 2d Baron of Burghley,=ux. 1. Dorothy
Smith. and 1st E. of Exeter, d. 1622. Nevill, d. 1608.

Georgiana. ux. 1. Lady Elizabeth=William, 2d Earl of=ux. 2. Elizabeth Dru-
Manners, died 1591. Exeter, died 1640. ry, died 1654.

William,=Eliz. Lake.
Lord aft. m. Geo.
Ross, Rodney, Esq.
died 1618, and died
issueless. 1630.

Elizabeth,
married
Thomas,
Earl of
Berkshire.

Diana, 1st mar.
Henry, Earl of
Oxford, and aft.
Thomas, Earl of
Elgin.

David, 3d Earl of Exeter, died 1643=Lady Eliz. 1a

ux. 1. Lady Frances=John, 4th Earl of=ux. 2. Lady M
Manners, died 1669. Exeter, died 1678. d. of the Earl

John, 5th Earl of Exeter, d. 1700.=Lady Anne (Cavendish) Rich, widow, d. of W

ux. 1. Annabella=John, 6th Earl of=ux. 2. Eliz. Brown-
Bennet, died 1698. Exeter, died 1721. low, died 1723.

John, 7th Earl of Exeter,
died 1722, issueless.

Brownlow, 8th Earl=Hannah-Sophia Ca
of Exeter, died 1754. bers, died 1765.

Brownlow, 9th Earl of Exe-
ter, died 1794, issueless.

=Lætitia Townsend,
died 1756.

Thomas-Chambers=Charl
Cecil, died 1778. died 18

ux. 1. Emma Vernon=Hen. Cecil, 10th Earl and 1st Marquis of Exeter, died 1804.

Hen. Vernon, died young.

Sophia.

Henry, died you

AQUIS OF EXETER.

Esq. died 1541.—Alice Dickons.

==Jane Heckington, died March, 1588.

Esq. m. Tho. He, Esq.	Eliz. m. Robt. Wingfield, Esq.	Margaret, 1st m. Roger Cave, Esq. & aft. Ambrose Smith, Esq.
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Anne, m. Edw. E. of Oxford.	Robert Cecil, E. of Salisbury.	Eliz. m. Will. Wentworth.
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Sir Richard Cecil, of Wakerly, died 1633.	==Eliz. Cope.	Edw. Visc. Wimbledon.	Christopher. Thomas.	Catherine. Susan.
--	---------------	--------------------------	-------------------------	----------------------

Anne, m. Henry, Earl of Stam- ford.	Lucy, mar. Will. Marquis of Winchester. Mildred, m. 1st Sir Tho. Read, & aft. Sir Edm. Trafford. Mary, mar. Edw. Earl of Norwich. Eliz. 1st mar. Sir Will. Hatton, and aft. L. C. Just. Coke. Dorothy, mar. Sir Giles Allington.
---	--

erton, died 1688.	Eliz. mar. John Havers.
-------------------	-------------------------

Mar (Fane) Palmes, widow, d. Westmorland, died 1681.	Frances, mar. Arth. Earl of Shaftesbury.
---	---

W. E. of Devonshire, d. 1703.	Frances, m. John, Lord Viscount Scudamore.
-------------------------------	--

William.	Charles.	Edward.	Elizabeth, married Charles, E. of Orrery.
----------	----------	---------	--

William.	Francis.	Charles.	Eliz. m. Will. Aislabie, Esq.
----------	----------	----------	----------------------------------

John Gorner, 183.	David.	Marg.-Sophia.	Eliz. m. Cha. Chaplin, Esq.	Anne, d. unmar.
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ux. 2. Sarah Hoggins, died 1797.—ux. 3. Eliz. Duchess Dowager of Hamilton.

Brownlow, 2d Marquis of Exeter.	Thomas.
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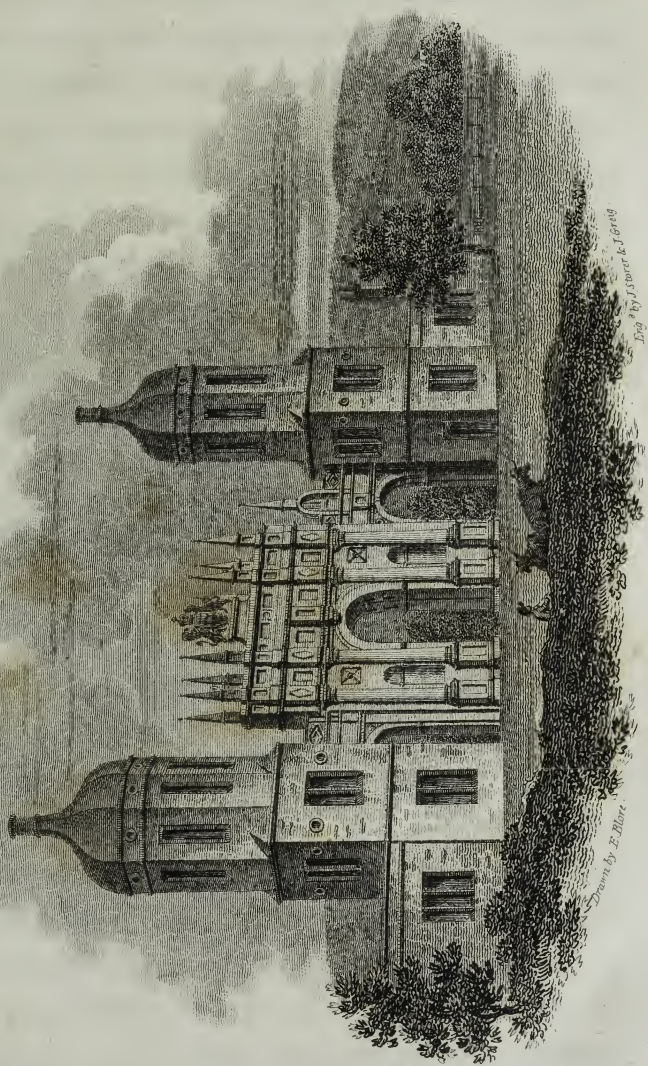
and the kitchen, are considered to be parts of the original structure. Admitting this account to be correct, the old building, upon which the present House was founded, must have been very inconsiderable, not only from the appearance of the existing mansion, but from the several dates observable on different parts of it, which will be hereafter noticed.

Having given this historical sketch of the manor of Burghley, and its introduction into the Cecil family, together with the origin of the building, we shall, as briefly as possible, notice a few of the attractions in the Park, and then guide the stranger to the noble mansion.

At the southern extremity of St. Martin's, are the Lodges, a most elegant and beautiful modern building, erected by Henry the Tenth Earl of Exeter, in 1801. The late Mr. Legg, of Stamford, was the architect of this elegant structure, which is composed of two uniform turrets, tapering in irregular conical forms: the tops being the chimneys appear somewhat unfinished, though they impart a chasteness

and simplicity of style that would be uselessly sought for in a spiral continuation and vane. On the outer extremities of these turrets are two wings, each containing two or three apartments on the ground floor. This building is said to have cost £5,000. A correct view of it is given in the annexed plate.

About a mile from the Lodges, at the bottom of a beautiful lawn on the south side of the mansion, is a fine piece of water, about three quarters of a mile in length, formed by Mr. Launcolet Brown, (of whom we shall speak further when we come to the Catalogue of Paintings.) Over this Lake is erected a handsome and well-built stone Bridge of three arches, on the balustrades of which are four full-sized lions, couchant, moulded in composition. Having passed this bridge, the gates of which are seldom, however, open to the public, the Dairy House next presents itself, which has been lately built, and has a curious plaster ceiling. About half a mile further south is the Gamekeeper's Lodge, a neat handsome cottage, built in



BURGHLEY LODGES.



a tasty antique style. The thatched roof and gothic windows of this building, together with the sequestered spot in which it is erected, form an agreeable contrast to the majestic grandeur of the hall. From its pleasing variety and seeming tranquillity, and perhaps from an innate pride in human nature, (as Shenstone has observed of the cottages of the great,) spring the pleasure the spectator feels on beholding this little mansion.

The deer are in this end of the park, which is less picturesque, and affords but little of that rich and beautiful scenery which is to be met with in various other parts, particularly near the Lake. The length of the Park, north to south, is about two miles, and the width from half a mile to a mile. But when the House was first built, it went no further than the Ermin-street Road, which passed in a line from Stilton to Stamford through Castor. In 1665, however, John Earl of Exeter enlarged it to its present extent, and took in this old Roman way. On this bank, not many yards from the corner of the Park wall,

stood an ancient and strong beacon ; and there are now to be seen several foundation stones of crosses, which were formerly erected there. The greater part of the Park is in the parish of Barnoak.

The Shrubberies are on the east side of the House, and are pleasingly cultivated : they were thus laid out, and also the beautiful lawns, mounts, alcoves, &c. in the Park, under the direction of Mr. Brown. Several enclosed fields formerly surrounded the House, some walled and some paled round, each containing from about five to ten acres ; but they were altered as they at present exist about sixty years ago. A painting of Tillemans, engraved by Caldwell, represents the House and Gardens as they existed previous to Brown's improvements. It may be seen in Brydges's Hist. of Northamptonshire, vol. 2. These changes unquestionably added greatly to the grandeur and beauty of the situation of the House. A Greenhouse, 100 feet by 18, situate in the gardens, contains several of the most rare plants of English produce, and some beau-

tiful exotics. Here also, in the most retired spots, are romantic grottoes and mossy cells, composed of the rudest of Nature's productions. Some of them have gothic entrances made of the wildest-grown branches of the oak, and are paved with the small leg bones of sheep. The effect the Boat-house imparts to a stranger, on his first entrance, is delightful : after pacing along serpentine walks, noticing the evergreens and a variety of engaging scenery, and having no idea of being near water, he is suddenly led through a door made in the declivity of a hill, where, having entered, the surface of an extended Lake presents itself, which he finds he is admiring from a balcony erected round the Boat-house, the ceiling and sides whereof are thickly covered with moss.

A modern gothic Temple, after the model of that of Campden, in Gloucestershire, is situated on the southern side of the Shrubberies, at an agreeable distance from the Lake. It is about 22 feet by 18, and contains a fine head of William Duke of Cumberland, placed upon a marble

slab. Through the north door of the Temple we come to a recess of about 200 feet, surrounded by closely-planted laurel and other evergreens. In this remote spot stands an elegant monument, four feet high, erected to the memory of Hannah Sophia Chambers, Countess of Exeter, with this inscription.

Oh, thou most lov'd, most valu'd, most rever'd,
Accept this tribute to thy merit due;
Nor blame me if, by each fond tie endear'd,
I bring again your virtues into view.

These lonely scenes your mem'ry shall restore,
Here oft for thee the silent tear be shed;
Belov'd through life, till life can charm no more,
And mourn'd till filial piety be dead.

On this side the House, at the distance of a few yards, is a large oval bason of gold and silver fish, 140 feet in circumference.

Adjoining other outbuildings leading from the east wing of the House, are the Stables, which from their extent and noble appearance it would have been an omission not to have noticed. They compose three sides of a square of about 2,500

yards, and are built very lofty with parapet walls, indented. The Coach-houses are in the centre of each side, the entrances to which are under pointed archways, having windows, like the stables, of the same gothic structure. In the middle of the large gravelled court surrounded by these buildings, (excepting on the north side, where are iron palisades and gates forming the entrance,) is a circular bason, about 15 feet in diameter, which is continually supplied through a pipe with clear spring water, and which, emptying itself by means of another pipe, always keeps at the same height, and always contains a fresh and pure supply of that element.

At length we come to the notice of the noble mansion,—the turrets, cupolas, and spires of which impart at first view to the beholder a sense of its splendour and magnificence. It is built of freestone, in the form of a beautiful parallelogram, which measures by the inner court 110 feet by 70. The chimnies are all formed of pillars

of the doric order, connected at top by a frieze and cornice of the same. According to Horace Walpole, John Thorpe, an eminent architect, in the reign of Queen Elizabeth, gave the plan, and superintended the erection of the greater part of this stupendous building.

Before the north door there formerly stood a piece of water, which was filled up when the beautiful serpentine river was formed. On this side is the principal entrance, where, between the windows, we observe the date 1587. The circumference of the circle forming the coach-road, encompassing a beautiful grass plat, is about a furlong; and from the gate to the steps, the distance is about 110 yards. On each side of the north door is a platform, extending 90 by 18 feet each way, which, with the intermediate breadth of the threshold, completes a front of 200 feet. The ascent to the House is by nine large semi-circular steps.—In the arched roof, under the passage leading to the inner court, are escutcheons of the fa-

mily arms, in one of which is *W. Dom. de Burghley*, 1577, the year when that part of the House was built.

Surrounded by massy piles of building is a beautiful court, from which, on the east side, the doric, the ionic, and the corinthian orders are distinctly seen rising one above the other, with large niches on each side. Above the corinthian order, the uppermost of the three, are two large stone lions, rampant, supporting the family arms. The spire of the chapel arises from hence, which, although far from being ornamental, is of admirable workmanship. This part of the building appears from the date above the dial to have been finished in 1585. Over an arch before the chapel, is a bust of King William III. The pillars on the opposite and western end are of plain doric; and the windows on the north and south sides of the court are of the pure modern gothic. Four capacious gateways, with parallel corresponding folding doors behind them on the four sides, face each

other ; each extending in an elliptical arch about 9 feet in breadth and the same in height. On the tops and corners of the balustrades of the building are several small doric stone vessels in the shapes of urns and water pots.

We cannot, perhaps, better conclude our remarks on the House, than with the following observations made by Mr. Gilpin in his Tour to the Highlands. “ Burghley House,” he says, “ is one of the noblest monuments of British architecture in the times of Queen Elizabeth, when the great outlines of magnificence were rudely drawn, but unimproved by taste. It is an immense pile, forming the four sides of a large court ; and though decorated with a variety of fantastic ornaments according to the fashion of the time, before Grecian architecture had introduced symmetry, proportion, and elegance into the plans of private houses, it has still an august appearance. The inside of the court is particularly striking. The spire is neither, I think, in itself an ornament ; nor has it

any effect, except at a distance, where it contributes to give this immense pile the consequence of a town."

Having thus hastily noticed what is most curious relating to the exterior of Burghley House, we proceed to its interior, of the elegance and splendour of which we cannot speak too highly. Those who have, like ourselves, been spectators of it, we are sure will agree with us when we remark, that seldom will the curious visitor, or the lover of the fine arts, meet with more to indulge his research or gratify and improve his taste, than in this ancient and magnificent seat.

Catalogue

or

THE PICTURES,

&c. &c.

THE GREAT HALL

Is usually the first room into which strangers are conducted, the dimensions of which are 68 feet long and 30 broad, exclusive of a recess which is 13 feet by 9. It is lighted by two large windows, one pointed, the other square ; has a modern flooring of Ketton stone ; and an arched roof of oak springing from brackets, in

the manner of Westminster-hall, and Parliament-house at Edinburgh. It has been supposed to be more ancient than the other parts of the House, but there is nothing in the style of it to warrant the supposition. The brackets of wood which support the roof exactly correspond with the keystone of the vaulted roof on the great staircase.

In this room is an ancient ornamented chimney-piece of stone, having in the centre the arms of the Lord Treasurer Burghley. The back of the fire-grate contains the same arms in cast iron, dated 1571. It was found in a house at Richmond, in Surry, in the possession of the late George Selwin, Esq. and by him sent to Brownlow the ninth Earl of Exeter.— A music gallery, which was supported by six pillars of the doric order, is now removed. This Hall contains the following

PAINTINGS, &c.

Large Bust of Bacchus, in white marble,.....ANON.
 Three large Engravings of Ancient Rome, GIUS. VASI.
 Two Pieces of Tapestry representing Autumn, from
 designs by.....F. ALBANI.

Three-quarter Portrait of Launceolet Brown, Esq. a copy from.....SIR N. DANCE HOLLAND, BART.

Mr. Brown, a popular horticulturalist and architect, was born at Kirkhale, in Northumberland, in 1715. Early in life he went to London, and was patronized by Lady Cobham, who recommended him to his Grace the Duke of Grafton, by whom he was employed at Wakefield Lodge, where he directed the formation of, and successfully executed, a large lake, which laid the foundation of his future fame and fortune. He was engaged at Stow till 1750, and afterwards at Richmond, Blenheim, Croom, Luton, Corsham, Trentham, Redgrave, Wimbledon, Nuneham, Caversham, and Burghley. His improvements at the last-mentioned place have been previously noticed and admired.—He was held in such esteem by his sovereign, that he was thought worthy of enjoying the stations of head gardener at Windsor and Hampton-court. In 1770 he served the office of high sheriff for the counties of Huntingdon and Cambridge. He died suddenly in the streets of London, whilst he was returning from a visit to his friend the Earl of Coventry, and was buried in Fennystanton church-yard, Huntingdonshire, in 1783.

Statue of Andromeda chained to a Rock, and a Sea Monster, larger than life, PETER STEPH. MONNOT.

Brydges, in his History of Northamptonshire, vol. 2, says, this statue was purchased by John the fifth Earl of Exeter for £300. It is formed out of one block of white marble, and is thus described by Peck :

Andromeda in all her charms expos'd,
The monster with his horrid fangs disclos'd,
Rises and gapes beneath the virgin's feet,
As if he would the very marble eat.

Andromeda was the daughter of Cepheus and Cassiopea : her mother boasted that she excelled in beauty all the inhabitants of the watery element. The Nereides, in resentment, bound her to a rock to be devoured by a sea monster : but Perseus, assisted by Medusa's head, slew the animal ; and, after delivering the fair one, married her.

Statue of a Gladiator, in fine white marble,.....ANON.

Ditto of Apollo, in the same,.....ANON.

Large Bust of Bacchus in white marble,.....ANON.

Cast Bust of Clitie, in imitation of Mr. Townley's fine original in marble,.....ANON.

Clitie, the daughter of Orchamus, King of Babylon, was beloved by Apollo, but afterwards deserted; which she seeing, pined away. Her eyes were continually looking up to the sun, and she was at last changed into a sun-flower.

Venus de Medicis, as large as life, a Cast in plaster of Paris,.....ANON.

Cast of Venus, in the same,.....ANON.

This work was copied from the original at Newby Park, near Rippon, in Yorkshire, the seat of Lord Grantham; and is a beautiful naked Venus-antique, of the same delicate workmanship, inimitable grace, and scientific proportion, as the celebrated statue de Medicis. It is indeed the jewel of the Weddel collection, and is said to have been bought at so high a price that Mr. Weddel was unwilling to tell his friends the sum this indulgence of his taste for the arts had cost him.—At the left side of Venus is the trunk of a tree, and Cupid leaning upon it. Fruits and flowers of the most admirable sculpture entwine the trunk, which is crowned by a large shell, another emblem of the goddess, in which she sailed to Cyprus.

Venus, with Cupid riding upon a Dolphin, a Medalion in plaster,.....NOLLIKINS.

Large white marble Bust of Ceres,.....ANON.

Nine Views of Burghley House, exterior and interior, in oil,.....GARRARD.

Arion on the Dolphin, an antique in marble,.....ANON.

The companions of Arion, (a lyric poet, of Methymna, in the island of Lesbos,) attempted to rob him of his wealth as he was travelling from thence into Italy. He intreated the seamen to suffer him to play on his harp before they executed their purpose of casting him into the sea: which

request being granted, he played so sweetly, that a dolphin, drawn thither by his exquisite music, received him on his back, and carried him to Tenedos.

“ He on his crouching back sits all at ease,
With harp in hand, by which he calms the seas,
And for his passage with a song he pays.”

Dædalus fabricating Wings for his son Icarus, who stands by him looking on, a Medallion, NOLLIKINS.

Dædalus was an excellent artificer of Athens, and the first, it is said, who invented the axe, saw, plumb-line, &c. He, together with his son Icarus, being shut up in a labyrinth by Minos, for assisting Pasiphæ to gratify her unnatural passion for a bull, made wings for himself and his son with wax, and feathers of birds. Icarus fastened his wings on his shoulders, and flew out of Crete towards Sicily; but neglecting his father's instructions, flew so high that the sun melted the wax, and the wings broke to pieces. He fell into the Icarian sea, so called from this circumstance. Dædalus, by a proper management of his wings, alighted in safety at Cumæ.—He was the inventor of sails, which in his age might pass at a distance for wings.

Large marble Bust of Ariadne,.....ANON.

Ariadne was the daughter of Minos, King of Crete. She was violently in love with Theseus, and delivered him out of a labyrinth by means of a thread; but he then perfidiously and ungratefully left her. Bacchus pitied her miserable condition and married her, and gave her a crown that was illuminated with seven stars, which he had before received from Venus. This crown was called Gnossia Corona, and Ariadne herself was surnamed Gnossis, from the city of that name in Crete.

Christ presenting the Keys to Peter. Matt. xvi. 19. AN.

Peter and John restoring the Cripple at the Gate of the Temple. Acts iii.....ANON.

Paul and Barnabas at Lystra. Acts xiv.....ANON.

The three last-mentioned pieces are of elegant Gobelin tapestry, each 18 feet by 14, copied from the Cartoons of Raphael, now at Windsor Castle, an account of which will be found in the Appendix to this volume.

Infant Jesus and John the Baptist, in oil colours, on plaster,.....ANON.

Fine Head of Moses in the same,.....ANON.

Sir Walter Raleigh, Knt. and his son Walter when a boy, whole lengths,.....ANON.

This picture was given by Sir W. Skevington, Bart. to Brownlow the ninth Earl of Exeter.—Sir Walter was descended from an ancient Devonshire family, and has been considered the most extraordinary genius of his own, or perhaps any other age,—a penetrating statesman, an accomplished courtier, a profound scholar, fine poet, elegant historian, a brave soldier, and one of the ablest seamen in the world. His introduction to his sovereign was singular: her majesty was taking a walk, when, stopping at a dirty place, Raleigh took off his new plush cloak, and spread it on the ground; the Queen stepped gently over the footcloth, and soon rewarded the sacrifice he had made by the present of a handsome suit.—In 1584 he discovered Virginia, to which place he made no less than five voyages. He was also one of those officers who distinguished themselves so peculiarly in defeating the Armada.—He was constantly engaged in literary pursuits in all his naval and military expeditions, which contributed to advance his knowledge of men and things: and he became a better soldier, a greater sea-officer, an abler statesman, and a more accomplished gentleman, in proportion as he became a better scholar. He was Captain of the Queen's Guard; Lord Warden of the Stan-neries; and Seneschal of the Dutchies of Cornwall and Exeter; and in 1600 he was constituted Vice-admiral. As a reward for his public services, he had conferred upon him by the royal beneficence, 12,000 acres of forfeited ecclesiastical property in Ireland, and the manor of Sherborne, in England, &c. which had belonged to the see of Salisbury; but his acceptance of these grants involved him in the charge of atheism.—He incurred the Queen's displeasure on account of an amour with Eliz. daughter of Sir N. Throgmorton, Knt. a maid of honour, whom he afterwards married. On the accession of James, his enemies impeached him of treason, for which he was tried and condemned. On his being brought to

the scaffold he received a reprieve; but was remanded back to the Tower, where he compiled his invaluable History of the World, &c. During his confinement, which was upwards of thirteen years, he said "that the world itself was but a large prison, out of which some were daily selected for execution." On his release from the Tower, he was employed in an expedition to South America, with a view to obtain possession of a gold mine, but the enterprise proved unsuccessful, and his son Capt. Walter lost his life whilst bravely fighting at the town of St. Thome. He was beheaded on his former sentence, October 29th, 1618, shortly after his return home. His body was interred in St. Margaret's church, Westminster; but his head was preserved by his widow for twenty years in a glass-case, and was buried with his son Carew, at West Horsley, near Guilford, in Surry.—Raleigh has these powerful lines on mankind:—

For what are we but lumps of walking clay?
 What are our vaunts? Whence should our spirits rise?
 Are not brute beasts as strong? And birds as gay?
 Trees longer liv'd, and creeping things as wise?
 Only our souls receive more inward light,
 To feel our weakness, and confess God's might.

STUFFED BIRDS.

This fine collection of upwards of one hundred and twenty different species of British Birds is arranged in eighty-six glass-cases. They were principally collected in Yorkshire, by Lieut. Bell, and by him sold to the late Marquis. The ornithologist will observe, amongst many others, the following, which are the most curious.

Passenger Falcon. *Falco Perigrinus*.—LINNÆUS.

Hobby. *Falco Subbuteo*.

Great Ash-coloured Shrike, Maundering Pie, or Great Butcher Bird. *Linus Excubitor*.

Red-backed Shrike, Lesser Butcher Bird, or Flusher. *Linus Collurio*.

Long-eared Owl, or Horn Owl. *Strix Otus.*

Tawny Owl, Common Brown Ivy Owl, or Howlett. *Strix Stridula.*

White Owl, Barn Owl, or Screech Owl. *Strix Flammea.*

Fern Owl, Goat Sucker, Dorr Hawk, or Night Jar. *Caprimulgus Europeanus.*

Green Woodpecker, Woodspite, Hewhole, or Pick-a-tree. *Picus Viridis.*

Greater spotted Woodpecker, or Witwall. *Picus Major.*

Lesser spotted Woodpecker, or Hickwall. *Picus Minor.*

Golden-crested Wren. *Motacilla Regulus.*

Nuthatch, Nutjobber, or Woodcracker. *Sitta Europa.*

—LIN. *La Sittelle ou le Torchepot.*—BUFF.

Mountain Sparrow. *Fringilla Montana.*

Black-headed Bunting, Reed Bunting, or Reed Sparrow. *Emberiza Schœniclus.*

Tawny Bunting, Great pied Mountain Finch, or Brambling.

Siskin, or Aberdevine. *Fringilla Spinus.*

Fanvette, or Pettichaps. *Motacilla Hippolaus.*

White Throat, or Muggy. *Motacilla Sylvia.*

Stone Chat, Stone Smith, or Moor Titling. *Motacilla Rubecola.*

Yellow Wagtail. *Motacilla Flava.*

Wryneck. *Jynx Torquilla.*

Grosbeak, or Hawfinch. *Loxia Coccothraustes.*

Willow Wren. *Le Figuier brun et jaune.*—BUFF.

Chimney Swallow, or House Swallow. *Hirundo Rustica.*

Martin, Martlet, Martinet, or Window Swallow. *Hirundo Urbica.*

Sand Martin, Bank Martin, or Sand Swallow. *Hirundo Raparia.*

Swift, Black Martin, or Deviling. *Hirundo Apus.*

Oyster Catcher, Sea Pie, or Olive. *Hæmatopus Ostralegus*.
 Water Ouzel, Water Crow, or Dipper. *Sturnus Cinclus*.
 Bittern, Bog-bumper, Bitter-bum, or Mire Drum. *Ardea*
Stellaris.

Curlew. *Scolopax Arquata*.

Redshank, Red-legged Horseman, Pool Snipe, or Sand
 Cock. *Scolopax Calidris*.

Purre, Stint, Ox Bird, Sea Lark, or Wagtail. *Tringa*
Cinclus.

Water Hen, Common Galinule, or Moor Hen. *Fulica*
Chloropus.

Puffin, Mullet, Knife Bill, Sea Parrot, or Pope. *Alca*
Arctica.

Gullemot, Willock, Skout, Sea Hen, or Strany. *Colym-*
bus Troile.

Black-headed Gull, Black Cap, or Pewit Gull. *Larus*
Ridibundus.

Smew, or White Nun. *Mergus Albellus*.

Goosander. *Mergus Merganser*.

Shoveler, or Broad Bill. *Anas Clypeata*.

Pin-tail Duck, Sea Pheasant, or Winter Duck. *Anas*
Acuta.

Golden Eye. *Anas Clangula*.

Corvorant, Cole Goose, or Black Cormorant. *Pelicanus*
Carbo.

Gannet, or Solan Goose. *Pelicanus Bassanus*.

Eider Duck, St. Cuthbert's Duck, or Great Black and
 White Duck. *Anas Mollissima*.

VISITORS are next conducted through the saloon, and up the ancient grand vaulted stone staircase in the north-west part of the House, to

THE CHAPEL ROOM.

THE walls of this apartment (which is 20 feet long and 13 wide) are ornamented by forty-nine paintings, the work of thirty-four different artists.

PAINTINGS, &c.

St. John Baptist's Head, Matt. xiv. II. CAR. DOLCI.

David dancing before the Ark, II. Sam. vi. 14. 16,

.....DOMENICHINO,

Creation of the World,.....LANFRANCO.

Cupid Sleeping,.....FRANCESCHINI.

Queen of Heaven,.....ALBERT DURER.

St. Cecilia, cop.....DOMENICHINO.

Adoration of the Wise Men, Matt. ii. cop. F. VANNI.

Christ with a Garland of Flowers, cop.....C. DOLCI.

Jesus and the Samaritan Woman, John iv. GUERCINO.

Death of Elizabeth,.....AND. SACCHI.

See Robert Devereux, Earl of Essex, in the West
Dressing Room.

Virgin and Child, pan.....PARMIGIANO.

St. Clara, cop.....A. DURER,

Virgin in the Clouds, pan.....	ANT. CARACCI.
St. Phillippo Neri,.....	GUIDO.
Titian's Wife and Son,.....	TENIERS.
Christ calling St. Peter when walking on the Sea, Matt. xiv. 26,.....	TEMPESTA.
Angel's Head,.....	GUIDO.
Prodigal Son,.....	FRA. COZZA.
St. John,.....	PARMIGIANO.
Conversion of St. Paul,.....	GIULIO CLOVIO.
Virgin and Dead Christ,.....	R. VAN RENI.
Small Landscape, cop.....	P. BRIL.
Joseph and Mary, pan, Matt. i.....	F. BAROCCIO.
Head of the Virgin,.....	GUIDO.
Shepherds and Cattle,.....	BASSAN.
Mary, Jesus, and John Baptist, Matt. iii. C.	MARATTA.
Christ supported in the Clouds,.....	RUBENS.
Virgin, Jesus, and John,.....	SURCELO FARARA.
Jacob's Dream, Gen. xxviii. 11. 15.....	CIGOLE.
Passage of the Israelites over the Red Sea, Exod. xiv. 21. pan.....	AGNOLO BRONZINO.
Mary and Jesus, Matt. ii.....	GUIDO.
A Magdalen, pan.....	POELEMBOURG.
Ditto,.....	CARLO MARATTA.
Landscape,.....	F. BOLOGNESE.
St. Peter,.....	GUIDO.
Martrydom of St. Catherine, pan.	GIULIO ROMANO.
The Nativity,.....	JOHN DE LIS, OF BRED.

Flemish Portraits, pan.....	ANON.
Ditto, pan. curious,.....	ANON.
Monkeys in Capuchin Habits,.....	TENIERS.
Martrydom of the Saints, Matt. ii.....	F. TREVISANI.
Jesus and his Mother,.....	IBID.
Adoration of the Shepherds, Luke ii. 16.....	S. RICCI.
Two Boys,.....	LORENZO CREDI.
Landscape and Figures,.....	VERDIZZOTTO.
Martrydom of St. Andrew,.....	F. TREVISANI.
Scourging of Christ, Matt. xxvii. 26.....	IBID.
Descent of the Holy Ghost at Pentecost, Acts ii.	CARLO LE BRUN.
Adoration of the Wise Men, Matt. ii. pan....	J. DE LIS.
Model of the Temple erected over the Sepulchre of our Saviour at Jerusalem,.....	ANON.

This beautiful and correct model stands upon the commode in a glass-case, and is curiously inlaid with mother of pearl, &c.

THE CHAPEL.

THIS beautiful apartment, ornamented by festoons of fruit and flowers, carved by Gibbons, is 42 feet long, 35 wide, and 18 high. The ceiling is of fretwork, and the sides are wainscotted half way. The pul-

pit, desk, and chairs are of mahogany, and the communion table and rails of cedar—all modern.—Arranged on the sides are ten antique figures, as large as life, in imitation of bronze, standing on altars, and bearing lamps in their hands.

It is asserted, that Queen Elizabeth, when a visitor at Burghley, regularly attended divine service in the Chapel, and that it was her custom to place herself on the left side, nearest the altar, which has ever since been distinguished by the appellation of Queen Elizabeth's seat.

There is a large anti-room, attached to the west end and forming part of the Chapel, which is 31 feet 6 inches in length and 24 in breadth; it is wainscotted from the ground to the ceiling, and filled with open seats for the use of servants.—That part of the Chapel, which contains the altar, pulpit, &c. exhibits the following

PAINTINGS.

Zebedee's Wife petitioning Jesus Christ to dignify her two Sons in Heaven, Matt. xx. 21. PAUL VERONESE.

This painting is over the altar.

Solomon's Idolatry, I. Kings, ix. 1. 8....CARLO LOTI.

Interview between Christ and Mary Magdalen after
his Resurrection, Luke ii. 16.....LIBERI.
Saul and the Witch of Endor, I. Sam. xxviii. C. LOTI.
Adoration of the Shepherds, Luke ii. 16.....LIBERI.
Jeptha's Vow, Judges xi. 40.....L. GIORDANO.
Finding of Moses, Ex. ii. 6.....CARLO LOTI.

The last six pictures are each 9 feet by 7½.

THE BILLIARD ROOM

Is 34 feet by 21, and 15 in height, has a stuccoed ceiling richly ornamented with intersecting circles, and is lighted by six embossed silver sconces. A modern wainscot of Norway oak impannels the following

FAMILY PORTRAITS.

Anne, Countess of Exeter,.....SIR G. KNELLER.

She was the wife of John the fifth Earl, daughter of William the third Earl of Devonshire, and widow of Charles Lord Rich, son and heir of Robert Earl of Warwick. She accompanied her Lord in his travels, studies, and virtues; and was present when he died in France, whom she survived only three years. This lady had by her first husband one son and three daughters, and by her last four sons and one daughter. She died in 1709.

John the fifth Earl of Exeter,.....KNELLER.

An excellent genius, with the most refined manners, and elegant literature, were the characteristics of this

Earl. He travelled much through Europe and in various nations, and brought home an extensive knowledge of antiquities, languages, and polity: and when few were better qualified to adorn a court, or manage the affairs of state, he preferred retirement at his country seat, where he lived elegantly and sumptuously, the liberal patron of literature, and all the sciences,—remarkable for affability to his friends and beneficence to the poor. He was the principal contributor towards beautifying and furnishing this House with its present numerous and valuable curiosities.—“John the fifth Earl of Exeter,” says a modern author, “had a great genius for painting and architecture, and a superior judgment in both, as every part of this noble structure (Burghley House) will testify; for he changed the whole face of the building, pulled down a great part of the front next the garden, and turned the old gothic windows into those spacious sashes which are now seen there: and though the founder, who had also an exquisite taste, (as the manner of building then was,) had so well ordered the situation and avenues of the whole fabric that nothing was wanting of that kind, and had also contrived the House itself in a most magnificent manner,—the rooms spacious, the ceilings lofty, and the decorations just: yet the said Earl John found room for alterations, infinitely to the advantage of the whole; as, particularly, a noble staircase, which leads to a range of spacious rooms of state.—As the noble lord above-mentioned loved paintings, so he had infinite advantages in procuring them; for he not only travelled three times into Italy, and staid every time a considerable while at Florence, but his princely deportment and fine accomplishments procured him the personal esteem of the great duke, who assisted him in the purchase of many excellent pieces, and likewise presented him with several others of great value.”—Peck alludes to this Earl, (after noticing some of the paintings, &c.) in the following lines:—

“Such, Burghley, are in part thy charms: but who,
Would he the wonderful detail go through,
Can all thy wealth and curious things repeat,
Or, but in catalogue, thy glories treat?
Or who, had he the catalogue, could find
Leisure to view what once was here design’d,
Great Exeter, by thy capacious mind?”

Those spoils, indeed, which now thy Burghley stores,
 Were once the ornament of Tybur's shores.
 But when, by thy command, they sail'd across
 The seas, if Fame be true, Rome mourn'd the loss."

He died in returning from a journey to Rome, at the village of Issy, near Paris, August the 29th, 1700; and was buried in St. Martin's church, Stamford Baron, near the splendid monument erected to his memory and that of his consort, which was made by Monnot, and brought from Italy in his lifetime.

Elizabeth, Countess of Exeter,.....KNELLER.

This lady was daughter and co-heiress of Sir John Brownlow, Bart. of Belton, Lincolnshire, and the second wife of John the sixth Earl. By her he had five sons and one daughter. She died in 1723.

Hon. Edward Cecil,.....ANON.

He was the fourth son of John the fifth Earl. He died in 1723.

Lady Eliz. Aislalie,.....ANON.

She was the only daughter of the fifth Earl of Exeter, and wife of William Aislalie, Esq. of Studley, in Yorkshire. She died in 1733, aged 26 years, and was buried at Ripon.

Brownlow the ninth Earl of Exeter, in a Vandyke Dress,.....HUDSON.

He died in 1793.

Letitia, Countess of Exeter, a copy, by.....POWELL.

This lady was the wife of the last-mentioned Earl, daughter of Hor. Townshend, Esq. and grand-daughter of Horatio Lord Viscount Townshend.

William the first Duke of Devonshire,.....ANON.

He was brother to Anne, Countess of John the fifth Earl of Exeter.

Rachael, Duchess of Devonshire,.....ANON.

The wife of the last-mentioned Duke.

Brownlow the eighth Earl of Exeter,.....RICHARDSON.

He died in 1754.

Hannah Sophia, Countess of Exeter, MRS. VARELTS.

This lady was the wife of the eighth Earl, and daughter and heiress of Thomas Chambers, Esq. of Derby and London. She died in 1765.

Hon. William Cecil,.....ANON.

He resided at Snape, in the county of York, and was a member for the borough of Stamford in three successive parliaments. He was brother to John the sixth Earl.

Barbara, Duchess of Cleveland,.....SIR P. LELY.

She was the sole daughter and heiress of William Viscount Grandison, and wife of Roger Palmer, Esq. afterwards created Earl of Castlemaine. Her person was to the last degree beautiful; but she was enormously rapacious, imperious, prodigal, passionate, and revengeful; and had for the space of twenty-one years a great and dangerous influence over the King. No woman of the age she lived in was more likely to beggar and embroil a kingdom; and few royal mistresses continued their influence so long, amidst such numerous infidelities, and over the heart of so fickle a sovereign. But Charles loved her dearly, because she bore him several children. She at length, however, lost his favour, in 1672, in consequence of having a daughter by Mr. Churchill, afterwards Duke of Marlborough; which circumstance his majesty never could forgive.—She was the most inveterate enemy of the Earl of Clarendon, who thought it an indignity to his character to shew even common civilities, much more so to pay court, to the mistress of his sovereign. On his going from court on his resignation of the great seal, she insulted him from a window of the palace; whereupon he turned towards her and said, with a calm but spirited dignity, “Madam, if you live you must grow old.”—Her frequent amours with the King’s brother, with rope-dancers, players, &c. occasioned violent altercations, which generally closed with menaces of tearing her offspring into pieces, and setting the King’s Palace on fire.—She became Countess of Castlemaine in right of

her first husband ; and was created Duchess of Cleveland in the year 1670, as a bond of reconciliation, after a furious quarrel with her royal keeper. She afterwards married the noted beau, Robert Fielding, Esq. by whom she was treated with such insolence and brutality as occasioned his being prosecuted for bigamy, of which he was found guilty, but was pardoned by Queen Anne. She died of a dropsy in 1709.

Henry the tenth Earl and first Marquis of Exeter,
Countess Sarah, and Lady Sophia, whole lengths,
.....LAWRENCE.

The Countess Sarah was the second wife of the tenth Earl, and died in 1797, after bearing him Lady Sophia, the present Marquis, and Lord Thos. Cecil. He died in 1804, aged 50 years.—The singular courtship and union of the above Earl and Countess, deserve notice. The following extract from an article, entitled “*Authentic and Interesting Memoirs of the late Countess of Exeter,*” will not fail to amuse the reader :—The amiable woman whose virtues lately gave a lustre to the title of Countess of Exeter, and who died lamented by all who knew her, has something so uncommonly interesting in the history of her life, that a detailed sketch of it cannot but be acceptable to every reader of sensibility. When the present Earl was a minor, he married, at an early age, a lady, from whom he was afterwards divorced. After the separation had taken place, the Earl, his uncle, advised him to retire into the country for some time, and pass as a private gentleman. Mr. Cecil accordingly bent his course into a remote part of Shropshire ; and fixing his residence at an inn, in a little rural village, he amused himself there for some months, passing by the name of Jones. As he had plenty of money, and was extremely liberal to all about him, some persons in the neighbourhood conceived a notion that he had not come honestly by his riches, grew suspicious of him, and shunned his company. They took him for an Indian nabob ; and as he passed along, he often heard the rustics exclaim, “ There goes the London gentleman.” Taking a dislike to his situation at the inn, he sought out a farm-house, where he might board and lodge. Several families had refused to take him in,

because he was "too fine a gentleman, and they could not understand how he came by his money." At length he found a situation which answered his purpose; and in consideration of his liberal offers, and the knowledge of his possessing money, a farmer fitted him up a room. Here he continued to reside for about two years, going up to London twice in the year, and returning with such money as he had occasion for; when he departed, the country people thought he was gone to gather in his rents, and became more assured of this from his always returning with plenty of cash. Time hanging heavy on his hands, he purchased some land, on which he intended to build a house; but neither stone-mason nor carpenter would undertake the job, for the reasons already mentioned. He did not condescend to contradict the reports of the villagers; but offering to pay so much money beforehand, the tradesmen, after some grave consultation together, agreed to finish his work. This was done accordingly, and every person was paid to the full extent of his demands. The farmer, at whose cottage his lordship resided, had a daughter, about seventeen years of age, whose rustic beauties threw at an infinite distance all that his lordship had ever beheld in the circle of fashion. Although this charming maid was placed in the humble lot of life, his lordship perceived that her beauty would adorn, and her virtue shed a lustre on, the most elevated situation. One day when the farmer returned home from his plough, Mr. Cecil frankly told the cottagers that he liked their daughter, and would marry her, if they would give their consent.—The matter was accordingly made up, and Mr. Cecil married this charming rustic. Masters of every kind were now procured, and, in twelve months' time, Mrs. Cecil became an accomplished woman, to the envy of the country girls around, and to the astonishment of the villagers, who now began to be reconciled to the supposed too fine a gentleman. It was not long before the news arrived of his uncle's death, when he found it necessary to repair to town. He accordingly set out, taking his wife with him, and, on his journey, called at the seats of several noblemen, where, to the utter astonishment of his wife, he was welcomed in the most friendly manner. At last, they arrived at Burghley, in Northamptonshire, the beautiful patrimonial seat of

his lordship. Here they were welcomed with acclamations of joy. As soon as he had settled his affairs he returned to Shropshire, discovered his rank to his wife's father and mother, put them into the house he had built there, and settled on them an income of seven hundred pounds per annum. He afterwards took the Countess with him to London, introduced her to the fashionable world, where she was respected, admired, adored, until it pleased the Great Dispenser of providential events, to call the spirit of life to a more lasting region of happiness. Her ladyship has left two sons and one daughter."

Duchess of Montrose, a copy,.....POWELL.

Lucy, Duchess of Montrose, was the second daughter and youngest child of John the second Duke of Rutland, by his second wife, Lucy, daughter of Lord Sherard. She was married to William Duke of Montrose, and died in 1788, aged 71 years. Her remains were interred in Scotland.

Lady Annabella Bennet,.....ANON.

She was the daughter of John Bennet, Lord Ossulston, and first wife of John Lord Burghley, before he became the sixth Earl of Exeter. Ob. s. p.

John the seventh Earl of Exeter, a whole length, when a boy,.....ANON.

He died of a mortification in his bowels, occasioned by a cold contracted when fishing in the pond in Burghley Park. His decease took place at Worthorpe House, April 9th, 1722, to which neighbouring seat he had been removed on account of the dampness of Burghley, where the late rains had raised the ponds and deluged the surrounding meadows.

John the fourth Earl of Exeter, and Lady Frances,ANON.

Lady Frances was his first wife, and daughter of John Earl of Rutland.

William Aislaby, Esq.....ANON.

His residence was at Studley Park, in Yorkshire. He had to his first wife Lady Eliz. sister to the sixth Earl

of Exeter, and to his second, Elizabeth, daughter of Sir Charles Vernon, Knight. He was a member of parliament for Ripon 60 years; where he was buried in 1781, aged 81 years, leaving issue by both his wives.

Large inlaid Ebony Cabinet,.....ANON.

This beautiful cabinet was a present from the Grand Duke of Tuscany to John the fifth Earl of Exeter. It is inlaid with Florentine Mosaic of various rich colours, representing birds, fruits, flowers, &c. The drawers are carved in mother of pearl, between each of which are marble pillars surmounted by brass images and ballustrading. The whole is supported by marble statues.

Variety of curious old China Vases, Figures, &c.

Model of the new Church in the Strand,.....ANON.

This curious piece is carved in wood, 2½ feet long and the same in height.

THE BOW-WINDOW OR BALL ROOM.

THE principal decorations of this room, (which measures 26 feet high, and 51 feet long by 28 broad,) appear to have been the work of Louis Laguerre.—On each side of the lofty bow window, on a pedestal of japan gilt, two feet from the ground, are the effigies of two negro slaves, male and female; which, kneeling on one knee, support upon their heads, about five

feet high, a pair of glass chandeliers. There are also four smaller lustres on pedestals of japan gilt, each side the room.

PAINTINGS, &c.

History of the Planetary System,.....LAGUERRE.

The ceiling exhibits this extensive painting, which is supported on the sides by a double row of marble pillars.

Cupids in Armour,.....LAGUERRE.

These are represented supporting the cornice of the elegant bow window.

Mark Antony and Cleopatra at a Banquet, in clara obscura,.....LAGUERRE.

Cleopatra was an extremely voluptuous and extravagant woman; and at one of the feasts she gave to Antony at Alexandria, she is said to have melted pearls in her drink to render her entertainment more sumptuous and expensive.

Battle of Cannæ,.....LAGUERRE.

Cannæ was a small village of Apulia, near the Aufidus, where Hannibal conquered the Roman Consuls, P. Æmilius and Terentius Varro, and slaughtered 40,000 Romans, on the 21st May, B. C. 216. The spot where this famous battle was fought is now shewn by the natives, and denominated the field of blood.

Cleopatra and her Women drawing up Antony by Cords into her Window,.....LAGUERRE.

This exhibition of one of the closing scenes of Mark Antony's life, is in a supposed gold frame, supported over the chimney-piece by images.—The increasing power of Augustus, together with the disasters and jealousy of Antony, induced Cleopatra to erect herself a place of security. Near the temple of Isis she had a building constructed, which appeared as if designed for a sepulchre:

here she immured herself and her property, causing a report to be spread abroad that she was dead. This intelligence so affected Antony, that he required his servant to kill him; but the attendant plunged the fatal instrument into his own breast, and fell dead at his master's feet. Antony, at the sight of this, took the sword, and immediately gave himself a mortal stab. He was then conveyed to Cleopatra, who would not unbar her gates; but by the help of her women drew him up the window with cords into her retreat, where he soon after expired.

Cleop.—Here's sport, indeed!—How heavy weighs my lord!
Our strength is all gone into heaviness,
That makes the weight: Had I great Juno's power,
The strong-winged Mercury should fetch thee up,
And set thee by Jove's side. Yet come a little—
Wishers were ever fools;—O, come, come, come!—
And welcome, welcome! die, where thou hast liv'd:
Quicken with kissing; had my lips that power,
Thus would I wear them out. ANT. AND CLEOPATRA.

Cleopatra taking the fatal Asp out of the Basket,
.....LAGUERRE,

Shortly after Antony's death Augustus gave pressing invitations to Cleopatra, and even made pretended declarations of love to her; but she, rather than fall into the conqueror's hands, destroyed herself by the bite of an asp.

Cleop.——Come thou mortal wretch,
With thy sharp teeth this knot intrinsicate
Of life at once untie: poor venomous fool,
Be angry and dispatch.

ANT. AND CLEOPATRA.

Scipio's Conduct towards his Fair Captive, LAGUERRE.

In the 58th number of the *Tatler* this circumstance is thus related:—"Scipio, at four and twenty years of age, had obtained a great victory; and a multitude of prisoners of each sex, and all conditions, fell into his possession: Among others, an agreeable virgin in her early bloom and beauty. He had too sensible a spirit to see the most lovely of all objects without being moved with passion: Besides which, there was no obligation of honour or virtue to restrain his desires towards one who was his by the fortune of war. But a noble indignation, and a sullen sorrow, which appeared in her countenance, when the conqueror cast his eyes upon her, raised his curiosity to know her story. He was informed that she

was a lady of the highest condition in that country, and contracted to Indibilis, a man of merit and quality. The generous Roman soon placed himself in the condition of that unhappy man, who was to lose so charming a bride; and though a youth, a bachelor, a lover, and a conqueror, immediately resolved to resign all the invitations of his passion, and the rights of his power, to restore her to her destined husband. With this purpose he commanded her parents and relations, as well as her husband, to attend him at an appointed time. When Scipio approached, they all threw themselves on their knees, except the lover of the lady: But Scipio observing in him a manly sullessness, was the more inclined to favour him, and spoke to him in these words:—‘It is not the manner of the Romans to use all the power they justly may: We fight not to ravage countries, or break through the ties of humanity; I am acquainted with your worth, and your interest in this lady: Fortune has made me your master; but I desire to be your friend. This is your wife; take her, and may the Gods bless you with her. But far be it from Scipio to purchase a loose and momentary pleasure at the rate of making an honest man unhappy.’ ”

Celestial Globe, two Portraits, and Cupids flying down to them,.....LAGUERRE.

This emblematic representation is on the wall between the chimney-piece and the window. The figures are said to be William and Charles, the two brothers of John the sixth Earl of Exeter.

Curious China Figures on the Chimney-piece.

THE BROWN DRAWING ROOM

HAS an oak wainscot ornamented with tapestry, and measures 29 feet by 21 feet 6 inches. Over the chimney-piece are

birds, fruits, and flowers, beautifully carved in wood by Gibbons. The ceiling is stuccoed, from which is suspended a grand glass chandelier. This apartment is ornamented with a pier glass, with a beautiful carved frame ; a set of mahogany chairs, covered with silk needlework ; and other curious and elegant works of art.

PAINTINGS.

Lady Dorothy Nevill,.....C. JANSSEN.

This lady was second daughter and coheiress to John Nevill, Lord Latimer : and the first wife of Thomas the first Earl of Exeter, K. B. She had issue five sons and six daughters.

Madame Valliere,.....PETERS.

Mademoiselle de la Valliere, mistress of Louis XIV. was the daughter of the principal maitre-d'hotel to the lady of Gaston. Her mother, becoming a widow, took for her second husband St. Reun, chief maitre-d'hotel to Monsieur, (brother of Louis,) who introduced his daughter-in-law into the family of Henrietta, daughter of Charles the first of England, as one of her maids of honour. La Valliere is thus described by contemporary writers : " She was a most lovely woman ; the lucid whiteness of her skin, the roses on her cheeks, her languishing blue eyes, and her fine silver-coloured hair, were altogether captivating." To her person and face Choisy applies the following line :

" And grace still more charming than beauty."

" That La Valliere," says Anquetil, in his Memoirs, " who was so engaging, so winning, so tender, and so much ashamed of her tenderness ; who would have loved Louis for his own sake had he but been a private man ; and who sacrificed to her affection for him her honour and conscientious scruples, with bitter regret and re.

morse." The King is said to have first conceived a passion for her, from having accidentally heard her, from the back of an arbour, confessing to one of her companions, the emotions which she felt in his presence, and the impression which he had made on her heart.—Fouquet, the superintendant of the finance, whose profligacy was equalled only by his prodigality in his pleasures, became, during the time she was the sovereign favourite with Louis, captivated by her charms, to whom he caused it to be intimated, that he had at her service twenty thousand pistoles. This offer was treated with becoming disdain. Proofs at length exhibited themselves of the weakness of La Valliere, who had yielded to love what interest and ambition had demanded in vain: humbled at her situation, she retired in confusion from the public eye, and injured her health by confinement, to avoid those observations which filled her with remorse and shame. Distressed beyond measure at her situation, she retired to the monastery of St. Cloud; but her love for the King overcame her prudent resolutions, and she was conducted by him back again to court. A cabal against her was shortly afterwards formed, the instruments of which becoming among themselves disunited it fell to the ground; and when Louis found out their treachery, he became suspicious, reserved, and jealous; and the death of his mother added to his griefs. But love soon healed the afflictions of his fickle heart, and he consoled himself by enjoying the society of his mistress, whom he prevailed upon to accept the title of Duchess. This was, however, almost the last favour she received from his hands. Madame de Montespan, one of the ladies of the Queen's train, insensibly attracted the attentions of Louis; and from this time his conduct towards La Valliere became cold and negligent. Upon this she retired again to the nuns of Chaillot, but at the request of the King, who had still some respect for a woman so affectedly devoted to him, again returned. At length she broke from her fetters; and in her 30th year buried herself in the convent of the Carmelites, where the year following she took the vows in the presence of the Queen and the whole court, under the name of Sister Louisa, of the order of Mercy. She survived this sacrifice thirty-six years; and left one daughter, Mad. de Blois, and a son, Louis of Bourbon, Count de Vermandois.

A Study,.....	VANDYCK.
Edward VI.....	HOLBEIN.
Virgin, Child, and Angel,.....	GUERCINO.
Two Imitations of Roman Paste,.....	REIFFENSTEIN.
Elisha and Widow, II. Kings iv. 1. 7.....	BRANDI.
Henry VIII.....	HOLBEIN.
Virgin, Child, and Angels.....	GIULIO PROCACCINI.
Narcissus,.....	CARLO MARATTA.

He saw his image reflected in a fountain, and became enamoured of it, thinking it to be the nymph of the place. His fruitless attempts to approach this beautiful object so provoked him, that he grew desperate, and languished into a flower, since called by his name.

Ferdinand Alvarez, Duke of Alva, in gilt armour, a half length,.....P. VERONESE.

Ferdinand Alvarez, Duke of Alva, a name "damned to everlasting fame" for his cruelty in the low countries, was born of an illustrious family in Spain, in 1508, made his first campaign at the age of 17, and afterwards became general to Charles V. He performed prodigies of valour at the siege of Mentz. In the war against the Pope he was completely successful, and obliged the Pontiff to sue for peace: He then hastened to Rome, fell on his knees, kissed his holiness's feet, and solicited forgiveness.—He was held in high esteem by the tyrannical Philip II. and graced his train when he came into England and married Queen Mary. He was employed to reduce the discontented Netherlands to the Spanish yoke, where 100,000 families removed out of Holland on his account. Here he established the *bloody tribunal*, and filled the United Provinces with terror and awful scenes of carnage; so that the coincidence of Philip's counsels and Alva's conduct kindled such a war and revolution, as are scarcely to be met with in the annals of the universe. He was engaged in the wars of Portugal, in which he increased his military renown, by driving Don Antonio from his throne in 1581. He died in 1582, aged 77 years.

Thomas the first Earl of Exeter, with a quilled Ruff, a high-crowned Hat, and pendant George, half length,JANSSEN.

He was the eldest son of the Lord Treasurer, born in 1542, and created Earl of Exeter in the third year of the reign of King James, the same day his younger brother Robert was created Earl of Salisbury. He had two wives, Dorothy Nevill, and Frances, daughter of William Lord Chandos, widow of Sir Thomas Smith, Knt. He died in 1622, and was buried in Westminster Abbey, where a monument is erected to his memory, and that of his two ladies.

Coriolanus and the Roman Matrons, D. BECCAFUMI.

When Coriolanus was banished from Rome, he retired among the Volsci, whom he shortly after advised to make war against the Romans, and headed their armies. He pitched his tent within about five miles of the city; and so inveterate was he against it, that had not his wife Volumnia, and his mother Veturia, been prevailed upon by the Roman matrons to appease his resentment, the consequences must have been fatal. He remained long inexorable; but at last the tears and entreaties of those most dear to him prevailed over his stern resolutions, and he marched the enemy from the neighbourhood of Rome. This conduct displeased the Volsci so much that he was summoned to appear before the people at Antium, where he was murdered at the place appointed for his trial, B. C. 488. The Roman matrons put on mourning for his loss.

David with Goliah's Head, I. Samuel xvii. 51.
.....FRANCESCHINI.

Tullia driving over the Body of her Father Tullius,
.....GIUSEPPE CHIARI.

Tullia married Tarquin the proud, after she had murdered her first husband Arunx. She afterwards consented to see Tullius, her father, assassinated that Tarquin might be raised to the throne: it is further said of this inexorable tyrant, that she ordered her chariot to be

driven over the body of her aged sire, which had been thrown all mangled and bloody in one of the streets of Rome.

Landscape,.....JOHN BOTH.

Marcus Curtius,.....LUCA GIORDANO.

A wide gap, called afterwards, *Curtius Lucus*, suddenly opened in the forum, and the oracle had said that it never would close till Rome threw into it whatever it had most precious. Curtius immediately perceived that a human sacrifice was required; he, therefore, armed himself, mounted his horse, and solemnly threw himself into the gulf, which instantly closed over his head.

Two Flower Pieces,.....ANON.

Battle, a Sketch,.....RUBENS.

Olindo and Sophronia,.....L. GIORDANO.

The history of these lovers is given in the second book of Tasso's *Jerusalem Delivered*.—Aladine, a pagan king of Jerusalem, transports an image of the Virgin from the temple of the Christians, into the mosque, by the advice of Ismeneo, who proposes thereby to form a spell to secure the city. In the night the image is secretly stolen away. The king, unable to discover the author of the theft, and incensed against the christians, prepares for a general massacre :

“ Our wrath shall not be lost, (aloud he cries,)

The thief amidst the general slaughter dies,

Guilty and innocent, they perish all !

Let the just perish, so the guilty fall.—”

Sophronia, a beautiful christian maid, to avert from the people the impending vengeance of the King, declares herself the offender, and that she is ready to receive the punishment decreed. She is therefore doomed to be burnt. In the meantime, her lover, Olindo, (though he had not dared to disclose his passion for her, dreading to meet her disdain,) presses through the crowd to learn who is the victim bound and sentenced to the dreadful flame. When the youth distinguishes the face of his beloved, he cries aloud to the King,—she is guiltless; the theft requires more than a woman's power could effect; I am the person that conveyed the statue from the mosque! Sophronia, at

this singular instance of devotedness, looks with pity on the youth; but the tyrant Aladine finding his power so lightly prized, orders him also to be bound, and destines both to "the rising pyre." Whereupon Olindo, now emboldened by his critical situation, asks his fair partner,

"Are these the bands with which I hop'd to join,
In happier times, my future days to thine?
And are we doom'd, alas! this fire to prove,
Instead of kindly flames of mutual love?"

While in this situation, (the flame already kindling,) the guards are commanded by a stranger (Clorinda) to stop the execution, and wait until she shall have seen their prince. To him the "maiden warrior" immediately repairs, deeply interested in the fate and conduct of the victims, and proffers her services to his state in whatever way she best can serve it. Being courteously received, and having her offers gratefully accepted, she claims as a reward the freedom of the two devoted christians. To this the King consents:—

"Let both have life and freedom, (he reply'd,)
To such a pleader nothing is deny'd!
If innocent, by justice let them live:
If criminal, I here their crime forgive.

Thus were they freed; and lo! what blissful fate,
What turns of fortune on Olindo wait!
His virtuous love at length awakes a flame
In the soft bosom of the generous dame.
Strait from the pile to Hymen's rites he goes,
Made of a wretch condemn'd, a joyful spouse:
Since death with her he sought, the grateful fair
Consents with him the gift of life to share."

Landscape,.....GASPER POUSSIN.

Madam de Maintenon, a copy from.....LE BRUN.

Frances de Maintenon, born in 1635 of the noble though reduced French family of D'Aubigne, was famed for the loveliness of her person and the elegance of her manners. She became the wife of the Abbe Scarron; after whose death Louis XIV. conferred upon her the estate and name of Maintenon; and, after the decease of the Queen, privately married her, and treated her with great affection. Her noble institution at St. Cyr for the daughters of persons of rank and distinction, whose fortunes were inadequate to their support, rendered her very popular. It was for this society that Racine wrote

his Esther. She survived her royal partner four years, left several children by him, and died in 1719, and was interred in the church of St. Cyr.

Herodias, with John Baptist's Head, Matt. xiv. 11.
.....GUIDO.

Flower Piece,.....BAPTIST.

Landscape,DOMENICHINO.

Virgin and Child,.....PETERS.

Woman's Head,.....REMBRANDT.

Adoration of the Shepherds, Luke ii. 16. TEMPESTA.

Marriage of Boaz and Ruth, Ruth iv. 10. C. FERRI.

Three Elements,F. ALBANO.

Mary and Jesus, Matt. ii.....ALBERT DURER.

Man's Head,.....REMBRANDT.

Landscape,DOMENICHINO.

Fruit Piece,.....CORNELIUS DE HEEM.

Virgin and Child, Matt. ii.....SASSO FERRATO.

CURIOSITIES.

Fine Square Amber Mausoleum,.....ANON.

Curious Square Table, inlaid with every Variety of
coloured Wood and Ivory, representing Animals,
Flowers, &c.....ANON.

Large Bowl of Petrification,.....ANON.

This bowl stands upon a cabinet, and was made out of the petrification from St. Michael's Cave, at Gibraltar. It was presented to the Burghley family by Lieutenant Napper, in 1796.

Complete Set of fine Dresden China, each Piece elegantly painted with a different Landscape,....ANON.

THE BLACK BED CHAMBER

MEASURES 22 feet by 21, and is hung with fine old tapestry. The ancient state bed is of black satin, lined with yellow, and ornamented by needlework. Over the chimney in this room, are more of Gibbons's fine specimens of carving. The three following pieces are painted on panes of the window :

Inside of a Church,.....ANON.

Design from Teniers,.....JERVIS.

Fine ancient Head of Archbishop Cranmer,.....ANON.

Thomas Cranmer, afterwards Archbishop of Canterbury, was born at Aslacton, in Notts. in 1489. He recommended himself to Henry VIII. by his opinion concerning his divorce with Catharine of Arragon, which he afterwards completed, and married that monarch to Anne Boleyn. He then began the reformation with much earnestness, and procured an order for a translation of the Bible to be publicly read in churches. In 1539 he incurred Henry's displeasure by wishing to appropriate the revenues of the monastic lands to the purposes of religion and improvement, which the King wanted for his own use. His enemies about this time accused him of heresy, and had sent him to the Tower, had not Henry still befriended him. On the death of that prince, he was left one of the regents of the kingdom, and prosecuted the reformation with increased vigour. But when Mary came to the throne, he was committed to the Tower, and afterwards tried and condemned for heresy, incontinency, and blasphemy. While he was in prison he was prevailed upon by false promises to sign his abjuration, which he afterwards earnestly repented of. His enemies enraged at his recantation hurried him away to the stake in 1555,

where he endured the flames with all the simplicity and fortitude of a christian martyr, holding his right hand forth that it might be first consumed, often saying, “ this unworthy hand ! ”

PICTURES.

Christ giving the Keys to Peter, Matt. xvi. 9.

.....OLD PALMA.

Charles XII. King of Sweden,.....ANON.

This aspiring and ambitious monarch came to the throne at the age of 15, in 1697 ; and at his coronation caught the crown from the Archbishop of Upsal, and put it on his head himself. His youth presented a favourable opportunity to the sovereigns of Russia, Denmark, and Poland to form a confederacy against him. Undaunted, however, by this alliance, he first attacked Denmark, and made a peace with that power. In 1700 he attacked and slew 30,000 Russians at Narva, besides taking 20,000 prisoners. His next enterprize was against Poland, where he dethroned Augustus and substituted Stanislaus. His ambition at length met with a severe check at Pultowa, in 1709, by Peter the Great, who completely annihilated his whole army. After this defeat, he sought an assylum at Bender, in Turkey, where he was well received by the grand seignior ; but being unwilling to depart, and the Turks growing tired of him, they were compelled to set fire to his house to drive him from the place. He then went to Stralsund, where he mustered an army, and entered Norway. In 1718 he besieged Fredericshall, and was there killed by a cannon shot, December 11, of that year.

Venus and Cupid,...MICHAEL ANGELO BONARUOTI.

Erminia discovering herself to the Shepherds, LAURI.

This piece is taken from Tasso.—Erminia, a princess of Antioch, is taken captive by the enemy, but rescued and restored to her regal privileges by Tancred, (a leader of the christian army,) with whose virtues and manly beauties she becomes enamoured. She quits her conqueror and her prison with regret, and with her aged mother

visits the court of Aladine at Jerusalem. Tancred, drawn thither with the christian forces, engages with Argantes, a pagan, in single combat, and the fight is beheld by Erminia from the walls of a castle. Distressed with fears for her hero, she resolves to visit him, and disguises herself in Clorinda's armour, (a pagan princess beloved by Tancred,) and leaves the city by night; but falling in with an advanced guard of the christians, is assaulted and flies. She travelled the whole night, and is at length received by shepherds.

“Scar'd at the unusual gleam of armour bright,
The harmless band were seized with sudden fright,
But fair Erminia soon dispels their fears;
From her bright face the shining helm she rears,
And undisguised her golden hair appears.”

After conversing with an aged shepherd, who relates to her his happiness, and the comforts he enjoys in his retirement, she resolves to share them with him.

“And now (her mail unbrac'd) the royal maid
In rustic weeds her graceful limbs array'd;
But in her courtly looks and beauteous mein,
Appear'd no tenant of the sylvan scene.
No dress could veil the lustre of her eyes,
No outward form her princely air disguise:
A secret charm and dignity innate,
Each act exalted of her lowly state.”

Still her passion is not alleviated by her solitude, nor by her absence from the object of her love; for

“Oft when beneath some shady grove's retreat
The flocks are shelter'd from meridian heat,
On the smooth beechen rind the pensive dame
Carves in a thousand forms her Tancred's name;
Oft on a thousand plants inscribes her state,
Her dire distress, and love's disastrous fate;
And, while her eyes her own sad lines peruse,
A shower of tears her lovely face bedews.”

Beautiful Architectural Picture,.....OLD FRANCK.

Countess of Desmond, with flaxen Hair, splendid
laced Ruff, and Jewels,.....REMBRANDT.

This celebrated lady lived at Inchquin, near Munster, in Ireland, and was well known to Sir Walter Raleigh. She was married in the reign of Edward IV. when she danced with Richard Duke of York, afterwards Richard III. whom she declared was a handsome genteel person. She was not less remarkable for the vivacity of her disposition than the extended period of her life. After she

had attained her 140th year, she travelled from Bristol to London for the purpose of regaining some family estates which had been forfeited. Sir William Temple says she lived after this application several years, and enjoyed an uninterrupted state of health. Lord Bacon asserts that she twice, at least, renewed her teeth. She died in 1612, aged 145 years.

Latona and the Countrymen, cop.....ELSHEIMER.

The rustics in the country of Lycia in Asia experienced the anger of Latona with their ruin. She wandered in the fields pregnant with twins, when the heat of the weather, and the toil of her journey, made her almost faint with thirst. At last discovering a spring in a valley, she ran to it to drink the cool waters; but was surlily refused by the neighbouring clowns. They endeavoured to drive her away; and, lest she should drink, they leaped into the water and muddied the stream. This great inhumanity moved the indignation of Latona:

“ Her rage defers her thirst; she scorns to sue
To the base-manner'd and ungodly crew;
But, goddess like, assumes a loftier tone,
Lifting her hands to the celestial throne,
In these few words their future fate imply'd,
May you for ever in this lake reside!
Her wish succeeds; in lakes they love to live,
Now play above, now to the bottom dive.

* * * * *
Green are their backs, their bellies large and white,
And new-made *frogs*, they now in lakes delight.”

OVID'S MET. b. 6.

Isabella Clara Eugenia,CHR. MASSINI.

She was the daughter of Philip II. of Spain by Mary the daughter of Henry VIII. of England, and sister to Philip III.

Lady's Head, unknown,ANON.

Painter's Head,VAN EYCK.

Æthra and Theseus,ANGELICA KAUFFMAN.

Æthra, daughter of Pittheus, King of Trœzene, had Theseus by Ægeus. She was carried away by Castor and Pollux, when they recovered their sister Helen, whom her son had stolen.—Theseus signalized himself by

encountering the dangers on the road leading from Trœzene to Athens, which was so much infested with robbers and wild beasts, as to be considered impassable. He afterwards slew the Minotaur at Crete, to whom seven chosen youths were annually sacrificed by the Athenians. He ascended the throne of Athens B. C. 1235, where he governed with mildness, and made new regulations and new laws. He is said to have descended into the infernal regions with an intent to carry away Proserpine, but was arrested by Pluto. By the favour of Hercules, and the consent of the infernal deities, not, however, without suffering the most excruciating torments, he again returned upon earth. During his absence, Menestheus had ingratiated himself so much in favour of the Athenians, that, not being able to eject the usurper, he retired to Lycomedes, King of Scyros, who, either through jealousy, or being bribed by Menestheus, carried him upon a high rock and threw him down a precipice.

Ariadne abandoned by Theseus,.....A. SILLA.

See description, page 23.

THE WEST DRESSING ROOM

Is in the north-west quadrangle of the House, and is 23 feet 6 inches long, and 18 feet broad. In the window recess is a toilette table set out with rich gilt dressing plate. It contains twenty

PICTURES, &c.

Woman taken in Adultery,.....L. GIORDANO.

Jupiter and Antiope,.....S. RICCI.

Antiope, a daughter of Nictæus, King of Thebes, by Polyxo, was beloved by Jupiter, who, to deceive her,

changed himself into a satyr. She became pregnant, and to avoid the resentment of her father, she fled to Mount Cithæron, where she brought forth twins, Amphion and Zethus.

Lady Pembroke, a small three-quarters, in pan.

.....ASHFIELD.

Elizabeth Maria Villiers was the daughter of Geo. Villiers, first Duke of Buckingham of that name. She was married first to Charles Lord Herbert, son of Philip Earl of Pembroke and Montgomery, secondly to James Duke of Richmond and Lenox, and lastly to Thomas Howard, brother to Charles Earl of Carlisle. Her portrait is in the famous family piece at Wilton, by Vandyck. Walpole describes this one at Burghley as highly finished and well painted.

Rocks between Naples and Puzzoli,.....MINDERHOUT.

Carthusian Friar,.....H. CARACCI.

Doris wounded by Silvio,.....G. CHIARI.

Doris, being jealous of her husband Silvio, upon a misapprehension that he loved other women, engaged emissaries to watch his conduct when he went from home. These failing to bring the intelligence she expected, she imprudently followed him herself one day when he was hunting, and secreted herself behind a tree to observe if he had any, and who were his companions. Silvio hearing a rustling among the branches, and imagining it was a wild beast, shot an arrow into the tree and killed her. The same story is told of Cephalus and Procris, in the seventh book of Ovid's Metamorphoses.

Landscape,.....ELSHEIMER.

St. Jerome, cop.....VAN BALEN.

St. Jerome, a celebrated father of the church, was born of christian parents, near Dalmatia, about 329. In 378 he was ordained a priest by Paulinus, Bishop of Antioch. He built a number of monasteries in Bethlehem, where he employed himself in works of piety, and in controverting the opinions of Origen and his followers, against

whom he wrote with great asperity. He died in 420. The first edition of his works was published by Erasmus, in folio, in 1526.

- Satyr,S. ROSA.
 Holy Family, on panel,.....D. MONNA.
 Landscape,.....HENDICK VAN LINT.
 Esop's Fable,.....CASTIGLIONE.
 Two Birds in Florentine Mosaic,.....ANON.
 Two Models in Wax,.....FILIPPO D'ANGELI.
 Robert Devereux, Earl of Essex, quilled Ruff and
 short Beard,.....M. GERARDS.

He was the favourite of Queen Elizabeth, and was born in 1567, at Netherwood, his father's seat in Herefordshire. Essex was a celebrated soldier, courtier, and scholar; and although so much beloved by the Queen, his impetuosity often offended her. He greatly irritated her by a private marriage with Frances, only daughter of Sir Francis Walsingham, and widow of Sir Philip Sydney. But the greatest rupture between them was caused by his opposing her choice of Sir William Knolles to superintend the affairs in Ireland. He contended that Sir George Carew was a much fitter man for the situation, and so incensed her majesty by his contemptuous manner, because she would not adopt the person of his choice, that she gave him a box on the ear, and bid him "go and be hanged." He passionately withdrew from court, declaring "that his body suffered in every part of it by the blow given by his prince; and that it would be a crime in him to serve a Queen who had given him so great an affront."—It is recorded that Queen Elizabeth gave Essex a ring in the height of her passion for him, and promised him her pardon for whatever he should commit, upon his returning her that pledge. Some time after this he was condemned, and finding himself at the last extremity, he delivered it to Admiral Howard's lady, desiring her to present it to the Queen. But her husband, who was one of the Earl's greatest enemies, and to whom she told this imprudently, would not suffer her to

acquit herself of the commission. Her majesty being full of indignation at his haughty spirit, in refusing to implore her mercy, consented to his death. Shortly after the Admiral's lady fell sick, and before she died confessed the circumstance to Elizabeth, who retired immediately, overwhelmed with sorrow, refused her nourishment, and at length died with hunger and grief because she had consented to the death of her lover, who had applied to her for mercy. The Earl was beheaded in his 34th year.

Lady Sophia Ann Cecil, whole length, pan. JANSSEN.

She was the only daughter of Thomas the first Earl of Exeter, by his second wife, Frances, and was christened at Wimbledon, July 30, 1616, where Anne of Denmark, Queen of James I. stood sponsor. She died in her youth.

David and Bathsheba, II. Sam. xi.....L. GIORDANO.

Death of Adonis,.....F. BAROCCIO.

Adonis was the son of Cinyras, King of Cyprus, and Myrrha, and the beloved of Venus. He was fond of Hunting, and was often cautioned by his mistress not to hunt wild beasts for fear of being killed in the attempt. But this advice he slighted.

“ His sprightly soul beyond grave counsel flies,
While with yok'd swans the goddess cuts the skies.
His faithful hounds led by the tainted wind,
Lodg'd in thick coverts chanc'd a boar to find.
The callow hero show'd a manly heart,
And pierc'd the savage with a side-long dart.
The flying savage wounded turn'd again,
Wrench'd out the gory dart and foam'd with pain.
The trembling boy by flight his safety sought,
And now recall'd the lore which Venus taught ;
But now too late to fly the boar he strove,
Who in the groin his tusks impetuous drove ;
On the discolour'd grass Adonis lay,
The monster trampling o'er his beauteous prey.

OID'S MET.

Venus, after shedding many tears at his death, changed him into a flower called anemony.

Sketch of the Altar at Perugia,.....F. BAROCCIO.

Virgin appearing to St. Bruno, pan.....VAN EYCK.

Nymphs adoring the Statue of Pan,DOMENICHINO.

Pan was the god of the shepherds and the guardian of their flocks. The poets tell us of his pipe, that "as often as he blew it the dugs of the sheep were filled with milk." He was worshipped in Arcadia, for which reason he is often called *Pan Deus Arcadiæ*.

St. Jerome,.....PASSERI.

See page 55.

Countess Matilda on Horseback, pan. cur. CIMABUE.

THE NORTH-WEST DRESSING ROOM

MEASURES 17 feet 6 inches long and 14 feet wide, and contains the following

PAINTINGS.

Smith's Forge,.....MARGARET PEARSON.

This fine painting on one of the window panes was executed in 1789.

Neapolitan Girl,.....PETERS.

Beggars regaling,.....MURILLO.

Landscape, with Venus and Adonis,....C. LORRAINE.

See page 57.

Landscape,.....GIOV. BOLOGNESE.

Domenichino's Mistress,.....DOMENICHINO.

Jupiter painting, with Mercury and Diana attending,

.....MOLA.

Battle Piece,.....	P. C. VERHOEK.
Two Landscapes,.....	POUSSIN.
Hunting Wild Cats,.....	KONINCK.
Venus and Cupid, encircled with a Garland of Flowers,.....	GUERCINO AND M. DA FIORI.
Spaniard with a Guitar,.....	VALENTINO.
Venus and Satyr,.....	L. GIORDANO.
Two Pieces of Still Life,.....	ANG. BATTAGLIO.
Hon. Charles Cavendish, asleep,.....	MARATTA.
<p>He was born in 1655, and was the second son of William the third Earl of Devonshire, and brother of William the first Duke of the same. He died in 1670, and was buried in All Saints' church, Derby.</p>	
Door Piece,.....	L. VAGNEER.

THE CHINA CLOSET

Is a square room whose side measures 10 feet 3 inches, and contains a glass-case filled with a profusion of ancient curious china from Turkey, &c. On a tea table, set out with a singular assemblage of the same ware, are nine tea pots of different sorts.

PAINTINGS, &c.

Model of Virgil's Tomb at Pausilippo, DR. DUBOURG.

This curious model, 9 inches high, is contained in a glass-case, and is composed of cork and moss,

Birds and Beasts,.....KONINCK.

Holy Family,.....PASSERI.

Fine Specimen of Penmanship, on Vellum, LANGTON.

For a description, see Langton in the Appendix.

Pantomime Figure in Wood and Ivory, from Sicily,
.....ANON.

Venus, carved in Box, ditto,.....ANON.

Curious Piece of cut Paper,.....ANON.

Last Supper, alto relievo, in oak, Matt. xxvi. 26.
.....GIBBONS.

Woman reading, in Silk,.....A NUN AT ROME.

Virgin, Christ, and John Baptist, in Water Colours,
Matt. iii.....PATOUN.

Parmigiano's Mistress, pan.....E. PESCHI.

A copy from a picture by Parmigiano in the collection of the King of Naples.

Virgin and Child, finely executed, M. A. CARAVAGIO.

Galatea and Attendants, made of Silk Flocks from
Venice,.....ANON.

Clitie, in Crayons,LADY H. FITZGERALD.

See page 22.

QUEEN ELIZABETH's BED ROOM

Is 19 feet long and 17 feet 10 inches wide, and contains an ancient state bed with hangings of green velvet on a ground of gold tissue, also a set of chairs with covered seats of the same manufacture. The toilette is set out with a rich suit of dressing plate, embossed with history. This room is hung with three pieces of

TAPESTRY.

History of Acteon and Diana,.....ANON.

Actæon the son of Aristæus, a famous huntsman, was caught looking upon Diana when she was naked in the fountain, whereupon, sprinkling him with water, she changed him into a deer, to be afterwards torn into pieces by his own dogs.

Bacchus crowning Ariadne,.....ANON.

See page 23.

Acis and Galatea,.....ANON.

Galatea passionately loved Acis, who was a shepherd of Sicily; upon which Polyphemus, through jealousy, crushed him to death with a piece of broken reed. The gods changed Acis into a stream which rises from Mount Ætna.

PAINTINGS.

Venus and Adonis,.....G. CHIARI.

See death of Adonis, page 57.

Tobit and Angel, Tobit iii.....MOLA.

Our Saviour in the Garden,.....BASSAN.

THE BACK DRESSING ROOM

Is on the east side of Queen Elizabeth's bed room, and leads from thence through a doorway made in the tapestry. Its dimensions are about 19 feet 6 inches by 10 feet, but from its containing so few paintings, and those, with two or three exceptions, of scarcely any importance, it is seldom shewn to strangers.

PICTURES, &c.

Marriage Procession of Othello and Desdemona,
.....CALLOT.

Two Cottage Scenes,.....FABRIS.

Two fine Views near Naples,.....IBID.

Una,.....MISS CHAPLIN.

Spenser, in the 3d canto of the first book of his Faery Queene, describes Una, or Truth, reclining on the grass after an irksome journey: during her repose,

“ It fortun'd out of the thickest wood
A ramping lyon rushed suddenly,
Hunting full greedy after salvage blood;
Soone as the royal virgin he did spy,
With gaping mouth at her ran greedily,
To have attonce devour'd her tender corse;
But to the pray whenas he drew more ny,
His bloody rage asswaged with remorse,
And with the sight amaz'd, forgat his furious forse.”

Lord Treasurer Burghley,.....	ANON.
Bunch of Grapes and Flowers,.....	MISS GRAY.
Eruption of Mount Vesuvius, in 1767,.....	ANON.
Poppy, worked,.....	{ ANN WENTWORTH, COUNTESS FITZWILLIAM.
Fruit, ditto,.....	IBID.
Fruit, ditto,.....	LADY ELIZ. ARCHER.
Sibyl, copied from Guido,.....	HON. MISS FINCH.

QUEEN ELIZABETH'S DRESSING ROOM,

OR Western Centre Room, is 24 feet
9 inches long, and 17 feet 9 inches wide,
and contains the following

PAINTINGS.

Landscape,.....	RUYSDAAL.
Rose and Glass,.....	VANDERMIN.
Earth; pan. 7 ft. 6 in. by 4 ft. 6 in.	BRUEGHEL.
Fruit and Insects,.....	BASSCHERT.
Duck-hunting,	DAVID OF ANTWERP.
Landscape,	TEMPESTA.
Two Flower Pieces,.....	BAPTIST.
Water,.....	BRUEGHEL.

Abelard presenting Hymen to Eloisa,.....KAUFFMAN.

Eloisa suffered herself to be seduced by her lover, whom she refused to marry, partly out of regard to the interest of Abelard, whose profession bound him to celibacy, yet more from a notion that love like her's ought not to submit to ordinary restraints. Her uncle and guardian, Fulbert, meditated deep revenge on the seducer; and employed some ruffians to enter Abelard's chamber by night, to inflict upon his person a disgraceful and cruel mutilation, which was accordingly perpetrated. Abelard, unable to bear his mortifying reflections after this circumstance, retired to a convent; whereupon Eloisa also devoted herself to religion. The correspondence between these lovers, which is still extant, took place during their seclusion; but in Abelard's letters he has not the elegance, nor the harmony, nor the soul of his mistress. At his death she sent for his body to the Paraclete, (where he had some time previously placed her,) and had the remains of her lover interred in the church with much solemnity. She survived him 21 years, and her body was deposited by her own orders in the tomb by his side. Their bones have lain in the Abbey of the Paraclete, in the diocese of Troyes, in France, ever since 1142 and 1163.

Charles I. with rich point Lace round the Neck and Wrists, a Star, blue Ribbon, and a pendant George, a half-length,.....OLD STONE.

Charles II. and his Brothers and Sisters, when young,IBID.

Henrietta-Maria, Princess of France, and Queen of Charles I. half-length,.....VANDYCK.

Two Fruit Pieces,.....M. ANG. CAMPIDOGLEO.

Head of Hannibal Caracci,.....HIMSELF.

Head of Martin Luther, pan. fine,....CRA. KRANACH.

This illustrious German divine, and reformer of the church, was born at Isleben, in Saxony, in 1483. He studied at Erfurth, being designed for a civilian, but en-

tered into the order of Augustine hermits, in consequence of witnessing one of his fellow students being struck dead by lightning, whilst walking along with him in the fields. Luther, soon after his retirement, observed the false mode of worship adopted by the pontifical church, and from that time he became active in the execution of his grand plan of reformation. He travelled to several cities, and had various controversies with the greatest contemporary characters. He called a bull issued by the Pope "the execrable bull of antichrist;" treated Henry VIII. with no little severity for having published a book against him on the sacrament; and engaged in a dispute with Erasmus upon the freedom of the human will. His purposes were greatly forwarded by his translation of both the Old and New Testament into the German language. He died at Isleben, in 1546, and his body was removed to Wittemberg, where it was interred with great pomp, being attended by princes, earls, nobles, and a great number of private gentlemen and students.

Landscape,.....	TEMPESTA.
Two Flower Pièces,.....	BAPTIST.
Fire,.....	BRUEGHEL.
Abelard and Eloisa,.....	KAUFFMAN.
Cocks fighting,.....	DAVID KONINCK.
Landscape,.....	RUYSDAAL.
Air,.....	BRUEGHEL.
Death of Eloisa,.....	KAUFFMAN.
Dead Game,.....	VANDERMIN.

CURIOSITIES.

Model of the Chinese Pagoda at Nankin,.....ANON.

This elegant model, 4 feet high, stands upon a fine Pembroke table in a glass-case, and is chiefly composed of mother of pearl: it consists of ten apartments, one above another, each having a balustrade round it of the most delicate pearl.

Grand Cabinet, ornamented with beautiful China.
 Four circular Pieces of Roman Delf or Raphael's Ware.
 Large China Jars, with gilt Tops.

THE PURPLE VELVET BED ROOM

Is 19 feet 6 inches long, and 17 feet 10 inches wide, and is hung with Bacchanalian tapestry. The bed is very ancient, and has hangings of purple velvet, from which circumstance the room derives its name.

PAINTINGS, &c.

Susannah and the Elders,.....CARRAVAGIO.

Lady Ann Cecil, a half-length,.....VANDYCK.

She was the daughter of William the second Earl of Salisbury, and was born in 1612. Algernon Percy, the tenth Earl of Northumberland, took her to his wife. She died in 1637.

Lady Warwick,.....ASHFIELD.

This lady was the wife of Robert Earl of Warwick, Lord High Admiral of England under the Long Parliament, and daughter and heiress of Sir William Hutton, Knt. She was also the mother of Robert Earl of Warwick, who married a daughter of the Earl of Devonshire. This family appears to be elsewhere connected with the Cecils.

Splendid Ebony Cabinet,.....ANON.

The front and sides of this elegant piece of furniture are painted on copper: at one end are Rubens's three wives, elegantly designed and richly coloured by that eminent artist.

THE WEST DRESSING ROOM

Is hung with blue damask, and measures 22 feet 6 inches by 15 feet 9 inches. It exhibits the following rich collection of

PAINTINGS, &c.

Reconciliation of Peter and Paul,.....G. HONTHORST.

Susannah and the Elders,.....LELY.

Vision of St. Francis, on Slate,.....VERONESE.

Virgin and Child,.....G. B. CASTIGLIONE.

Ganganelli Pope Clem. XIV. commonly called the Protestant Pope, presented this beautiful painting to Brownlow the ninth Earl of Exeter, on the 18th July, 1774. His lordship being in the streets of Rome when the pontiff was passing in procession on a public occasion, joined in the adorations of the catholics, which so forcibly impressed his holiness, that he wished to shew some token of respect to so polite a protestant nobleman. Shortly afterwards, the Earl, amusing himself at the Vatican, expressed his approbation of this picture, and observed he had none of the works of Castiglione in his collection at Burghley. This information no sooner reached the ears of the Pope, than he ordered it to be conveyed at an early hour the next morning to the Earl's lodgings.—It measures 12 ins. by 18, and is painted on metal.

Holy Family,.....RAPHAEL.

This valuable piece was once the boast of the Jesuits' College, at Rome, from whence it was stolen in 1774, and a copy put in its place. When the fraud was discovered, and the picture known to have been conveyed into England, the circumstance occasioned great disturbance. It is said to have cost Earl Brownlow £700. There is, however, some controversy among the critics concerning the integrity of this picture. The Marquis of Stafford has one similar to it in Cleveland-square, of which there seems to be reason to think this is a copy.

Victory introducing the Doge Simon Memmo, at Venice, on pan,.....P. FARINATO.

Marriage of St. Catherine,.....ANG. KAUFFMAN.

Head,ANON.

Shepherd, Dog, and Sheep,.....TENIERS,

William Tell, small half-length,REMBRANDT

William Tell was the restorer of the Swiss liberty in 1307. Geisler, the Austrian governor, obliged him to shoot at an apple placed on the head of his son. Having fortunately cleft the apple without hurting the child, he boldly told the tyrant, that, had he been less fortunate, he had another arrow in reserve, which he should have directed to his heart. Animated by this instance of courage and example, the Swiss flew to arms, and completely expelled the Austrians from the country. He died in 1354.

Joseph and Potiphar's Wife, Gen. xxxix. 7. 12,
.....V. CASTELLI.

Two Battle Pieces,.....CASTIGLIONE.

Fame decorating Shakespeare's Tomb,....KAUFFMAN,

Maria, from Sterne,.....IBID.

“ When we had got within half a league of Moulins,” says Sterne, “ at a little opening in the road leading to a thicket, I discovered poor Maria sitting under a

poplar—she was sitting with her elbow in her lap, and her head leaning on one side within her hand—a small brook ran at the foot of the tree.

* * * * *

She was dressed in white, and much as my friend described her, except that her hair hung loose, which before was twisted within a silk net.—She had superadded likewise to her jacket, a pale green ribband, which fell across her shoulder to the waist; at the end of which hung her pipe.—Her goat had been as faithless as her lover; and she had got a little dog in lieu of him, which she had kept tied by a string to her girdle; as I looked at her dog, she drew him towards her with the string,—‘Thou shalt not leave me Sylvio,’ said she.”—SENT. JOURNEY.

Landscape, with Cattle,.....H. CARRE.

Ditto,.....N. BERCHEM.

Head of David,.....GUERCINO.

Sketch,.....L. CARACCI.

Three Men at Dice,.....MIGNARD.

Ixion embracing the Cloud,.....MARATTA.

Ixion was the son of Phlegas, King of the Lapithæ, in Thessaly: he killed his father-in-law Deioneus; but was forgiven by the gods, and carried by Jupiter to heaven. He then became enamoured of Juno, which Jupiter having learned, he made a cloud in the shape of the goddess, which the deceived lover embraced; and from thence those monsters the Centaurs were born.

Leda and Swan,.....MARATTA.

Jupiter became enamoured of Leda, the wife of Tyndarus, King of Laconia, but could not succeed in his amour till he had changed himself into a swan. In this form he gained the mutual love of his mistress when she was bathing; for having persuaded Venus to change herself into an eagle, he, as if fearful of the tyrannical cruelty of the bird of prey, fled through the air into the arms of Leda, who willingly sheltered the trembling swan from the assaults of his superior enemy. From their carresses sprang the twin brothers Castor and Pollux.

Rinaldo and Armida,.....DOMENICHINO.

Rinaldo, (a leader of the christian army, assembled for the recovery of Jerusalem from the Saracens,) slays Gernando for his falsehood and calumnies. He is there-upon summoned by Godfrey, the commander-in-chief of the forces, to surrender himself; but refuses, and becomes a voluntary exile. In the meantime Armida, an enchantress, is sent by Hidraotes, her father, to employ her arts among Godfrey's army, from whom she obtains the succour of ten knights to attend her at her castle. She there urges them to embrace the pagan faith, and revolt against their commander, with which if they do not comply, she threatens them with chains and imprisonment; but "the proffer'd terms their souls disdain'd:" they are, therefore, surrounded by a numerous guard to attend them to Gaza,

"When heaven's high will unhop'd for aid prepar'd;"

and they effect their escape by the powerful assistance of Rinaldo, who was passing that way bound to Antioch. Armida feigns herself enamoured with the hero, and entices him to a remote island, where he is lulled to sleep by the delusive song of a syren.

"Now fir'd with vengeance, issuing from the wood,
The false enchantress o'er the warrior stood:
But, when she view'd intent his manly face,
His features glowing with celestial grace,
Rapt in suspense, beside the youth she sate,
And as she view'd, forgot her former hate.
Low bending o'er his charms she hangs amaz'd;
So once Narcissus in the fountain gaz'd.
Now from his cheeks she wipes the dews away;
Now bids the fanning breeze around him play:
Now thro' the meads, that smil'd with various flowers,
She stray'd and wanton cropt the fragrant stores;
The rose and lily with her artful hands
Together join'd, she form'd in pleasing bands:
With these the warrior's arms and legs enfolds,
And gently thus in flowery fetters holds.
Then, while in soft repose he senseless lies,
She lays him on her car, and cuts the skies."

He finds himself transported to an enchanted island, "in ocean's vast profound,"

"Where, in unfailing spring, and shameful ease,
Th' imprison'd champion wastes his amorous days."

HOOLE'S TASSO'S JERUSALEM DELIVERED.

Flight into Egypt, Gen xxxvii. 28.....ZUCCHERO.

Jupiter and Semele,.....MARATTA.

Semele was tenderly beloved by Jupiter; but was by the perfidy and artful jealousy of Juno persuaded to entreat her lover to come to her arms with the same majesty as he approached Juno. Jupiter having previously sworn by the Styx to grant her whatever she required, came to her bed attended by the clouds, the lightning, and thunderbolts. The mortal nature of Semele could not endure so much majesty, and she was instantly consumed with fire.

The Golden Shower,.....MARATTA.

Danae, the daughter of Acrisius King of Argos, by Eurydice, was confined in a brazen tower by her father, who had been told by an oracle that his daughter's son would put him to death. Jupiter, who was enamoured of her, changed himself into a golden shower, and introduced himself to her bed. Acrisius's endeavours to prevent his daughter from becoming a mother were thus rendered fruitless,—

“ And the fair Danae felt the show'r of gold
Stream into life, whence Perseus the bold.”

Perseus afterwards inadvertently killed his grandsire.

Journey to Emmaus, Luke xxiv. 13. 15. POELEMURG.

St. Hubert, on pan.....DURER.

Adoration of the Shepherds, Luke ii. C. APPOLONIUS.

Piece of Florentine Mosaic,.....ANON.

Ruins of the Temple at Tivoli, in Mosaic,.....ANON.

Bird, in modern Mosaic,.....ANON.

Boy's Head, ditto,.....ANON.

Amphitheatre at Rome, ditto,.....ANON.

The amphitheatres at Rome were generally built of wood; Statilius Taurus was the first who made one with stones, under Augustus. They were large round or oval buildings, where the people assembled to see the combats of gladiators, of wild beasts, and other exhibitions.

Bird on a Branch, dug up at Tivoli, ancient Mosaic.
Curious triangular Perfumer, in Bronze,.....ANON.

STATE BED DRESSING ROOM, OR FIRST GEORGE ROOM,

Is the first of a suit of grand apartments which extend through the south side of the House. They are wainscotted in panels with the finest Dutch wainscot of its natural colour, which exhibits specimens of carving remarkable for sharpness and execution. They were finished by Mr. Newton, Wardour-street, London, in 1789, under the express direction of Brownlow Earl of Exeter, who selected the whole of the ornaments from publications of ancient architecture, in the library at Burghley. His lordship objected to employ any professional gentleman in the execution, alledging, as his reason, that he should not then be allowed to finish them in his own way. The whole is said to have cost him £2100.

This apartment measures 21 feet by 13, and is 16 feet high; the flooring is of oak, inlaid with squares of walnut tree; and the chimney-piece, a modern structure, by Mr. Richter, of Newman-street, London, is handsomely inlaid with scagliola. Above it are carved in white wood birds, fruit, flowers, arms, and musical instruments, tastefully intermixed: Over the doors are the cipher and coronet. A superb suit of gilt dressing plate, formerly belonging to King William III. and a commode variegated with tortoise-shell, form part of the sumptuous furniture displayed in this room.—The cove ceiling has a deep cornice with a golden ground, and is highly embellished with the following subjects from the heathen mythologists, by the exuberant pencil of Verrio.

PAINTED CEILING.

Four Seasons,..... VERRIO.

Four Elements, in Colours, at each end,.....IBID.

Hercules slaying the Dragon, on one side,.....IBID.

One of the twelve labours of Hercules was to procure some golden apples from the gardens of the Hesper-

rides, which were guarded by a watchful dragon that never slept.—He slew the monster and performed his task.

Apollo flaying Marsyas, on the opposite side, VERRIO.

Marsyas, of Celænæ, in Phrygia, a skilful player on the flute, had the imprudence to challenge Apollo to a trial of skill as a musician. The god accepted the challenge, and it was mutually agreed, that he who was defeated should be flayed alive by the conqueror. The Muses, with much difficulty, adjudged the victory to Apollo, who tied his antagonist to a tree, and according to his agreement flayed him alive. He afterwards changed him into a river in Phrygia, which bore his name.

Daphne and Apollo, in Stone Colours, gilt, on one end,.....IBID.

The virgin Daphne, famous for her chastity, was beloved by Apollo. He pursued her whilst she fled from the violence of his passion; but, fearful of being caught, she intreated the assistance of the gods, who changed her into a laurel.

Hyacinthus and Apollo, in the same, on the opposite end,.....IBID.

As Apollo, who was entrusted with the education of Hyacinthus, once played at quoits with his pupil, Zephyrus, who was incensed because the boy loved Apollo better than himself, blew the quoit, as soon as it was thrown by his tutor, upon the head of Hyacinthus, and he was killed upon the spot. Apollo changed his blood into a flower which bore his name.

Two Boys supporting Stone-work at each corner, IBID.

Upon the Starry Mantle of Night the God and Goddess of Sleep; below them Morpheus, and Luna just setting with her Buck; and by her the Zephyrs chasing away night. Three Zephyrs crowned with and strewing Flowers; and Phœbus just entering his Chariot, below the Horses of which are Cupids

flying. On the opposite side Time seated with a Child in one hand, and an uplifted Scythe in the other,.....**VERRIO.**

This beautiful emblematical representation of morning chasing away night is painted on the centre of the ceiling, and finishes the description of that part of the room.

PAINTINGS, &c.

Venus and Cupid,.....**POUSSIN.**

Three Goddesses sending Mercury to Paris, **RUBENS.**

Holy Family, on cop.....**SCHIDONE.**

St. Peter,.....**VERONESE.**

Virgin, Jesus, and Joseph, on cop.....**PASSERI.**

Finding of Moses, Ex. ii. 6.....**TITIAN.**

Rinaldo and Armida,.....**H. CARACCI.**

This piece may be considered a continuation of Domenichino's noticed in the last room.—Charles and Ubald hear of Rinaldo's retreat from a hermit, who gives them instructions how to gain access to him, and adds,

“Nor shall you want a guide your course to lead,
Nor arms to assist you in th' adventurous deed.”

They accordingly sail along the Mediterranean, pass the Straits, and proceed to the Fortunate Islands. They surmount all obstacles, and withstand all the various allurements of pleasure, and at length arrive at the island and palace of Armida.

“Through these alluring scenes of magic power
The virtuous warriors pass'd, and pass'd secure :
When 'twixt the quivering boughs they cast their sight,
And see the damsel and the christian knight.
There sate Armida on a flowery bed ;
Her wanton lap sustain'd the hero's head ;
Her opening veil her ivory bosom show'd :
Loose to the fanning breeze her tresses flow'd.

* * * *

Now in a braid she bound her flowing hair
Now smooth'd the roving locks with decent care :

Part, with her hands, in shining curls she roll'd,
 And deck'd with azure flowers the waving gold.
 Her veil composed, with roses sweet she dress'd
 The native lilies of her fragrant breast."

She at length, "with a kiss, the balmy pledge of love," leaves her knight, and the two warriors rush from their covert into the presence of the astonish'd Rinaldo. Ubald warmly reproves him for his inglorious life, and arouses him to a sense of shame; whereupon he resolves to flee from the fascinating powers of the enchantress. He is strengthened in his resolution by the knights, and after resisting many of her artful and seductive wiles follows the guidance of his deliverers.

Boy and Pigeon,.....GUIDO.

Holy Family,.....SCHIDONE.

St. Paul,.....VERONESE.

Judgment of Paris, on cop.....ROTHENAMER.

At the marriage of Peleus and Thetis, the goddess of Discord, who had not been invited to partake of the entertainment, shewed her displeasure by throwing into the assembly of the gods, who were at the celebration of the nuptials, a golden apple, on which were written the words *detur pulchriori*. Juno, Venus, and Minerva wished to dispute their respective right of beauty, and Paris was appointed to adjudge the prize to the fairest of the goddesses. They appeared before him without any covering or ornament; and to influence his judgment Juno promised him a kingdom; Minerva, military glory; and Venus, the fairest woman in the world for his wife. To the latter he adjudged the prize, who, in consideration, rescued him from the fury of Atrides, with whom he was engaged in single combat, and afterwards rewarded him with the matchless Helen.

Christ in the Garden, Matt. xxvi. 36.....TEMPESTA.

Our Saviour sleeping, and Angels with the Emblems
 of the Passion,.....POUSSIN.

Virgin and Child appearing to St. Dominic, on cop.

.....ALBANO.

The Nativity, Luke ii. 7.....	TEMPESTA.
Child Jesus,.....	BACCICI.
Head of St. John, a Sketch,.....	PARMIGIANO.
Virgin and Child appearing to St. Clara,	GUERCINO.
Salutation, on cop. Luke i. 28.....	CALVART.
Finding of Moses, Ex. ii. 6.....	TEMPESTA.
Virgin and Child, cop. from Raphael,.....	FERRARI.
St. John,.....	AND. DEL SARTO.
Return from Jerusalem, Luke ii. 39....	SPAGNOLETTA.
St. Catherine,.....	FERRI.
Samaritan Woman, John iv.....	A. CARACCI.
Virgin and Child,.....	CORREGIO.
Christ amongst the Doctors in the Temple, pan.	
Luke ii. 46.....	L. VANUDEN.
Finding of Moses, on pan. Ex. ii. 6.....	SCHIAVONE.
Flight into Egypt, Matt. ii. 13.....	C. DOLCI.
Holy Family, on pan.....	SCHIDONE.
Ditto,.....	V. CASTELLI.
Joseph and his Brethren, enamelled on a curious Cabinet.	
St. Sebastian tied to a Tree, a Statue in Rice,....	ANON.

St. Sebastian was born at Narbonne, and bred at Milan. He was trusted by the Emperors Dioclesian and Maximilian with the choicest of their troops; but when Marcellianus and Marcus were imprisoned for their adherence to the christian faith, he made a convert of the keeper, and enlarged them. His infidelity being discovered, he was seized and shot to death, as apprehended by the spectators, with arrows; but recovering, he went to Dioclesian, and represented to him the injustice of his persecution, whereupon he was beaten to death with clubs.

THE JEWEL CLOSET

Is 11 feet long, 9 feet 8 inches wide, and 16 feet high. The wainscot is of cedar, with carved and gilt mouldings, having the cipher on the centre of each side : and the floor, composed of oak and walnut-tree, is inlaid the same as the last-mentioned room. Round the chimney and window are displayed rich specimens of carving in festoons and pendants of rabbits, partridges, and other birds, shells, fruit, flowers, &c.

In the night of February 23d, 1786, the Earl and the principal part of the servants being then in London, some villains broke into this closet through the window, and plundered it of several miniatures and valuable antiquities, some of which were afterwards found in a gravel pit, near Tinwell, and others scattered about in different parts of the adjacent country.

PAINTED CEILING.

At each of the four angles, a Cupid seated in a Shell, supporting the Cornice, each in a different attitude ; the spaces between them contain Crowns, Books, Music, Arms, &c. In the centre, Fortune tied to a

Wheel, and a Cupid mounted on a Swan pulling her by the Hair ; below the Wheel, Crowns, Sceptres, and Mitres ; Time ; Cupids playing with Clubs, Armour, &c.—On one of their Trumpets, “ *Omnia vincit Amor.*”

PAINTINGS, &c.

Marriage of St. Catherine, copied from Corregio,
.....**PARMIGIANO.**

Virgin, with the Infant Jesus sleeping,.....**MARATTA.**

Our Saviour blessing the Elements,....**CARLO DOLCI.**

This incomparable picture was brought from Italy by John the fifth Earl of Exeter, and is the flower of this diversified collection. The subject from which it appears to have been taken is expressed in fine copper-plate characters, in a little ebony glass-case, which hangs on the right of the picture, and runs in the following words: —“ Publius Lentulus, his letter to the Senate of Rome. —“ Conscript Fathers,—There appears, in these our days, a man of great virtue, named Jesus Christ, who is yet living among us ; and of the Gentiles is accepted for a prophet of truth ; but his own disciples call him the Son of God. He raiseth the dead, and cureth all manner of diseases : a man of stature somewhat tall and comely, with a very reverend countenance, such as the beholders may both love and fear ; his hair the colour of a filbert full ripe to his ears ; whence downward, it is more orient of colour, somewhat curling or waving about his shoulders. In the midst of his head is a seam or partition of his hair, after the manner of the Nazarites ; his forehead plain and delicate ; his face without spot or wrinkle, beautified by a comely red ; his nose and mouth exactly formed ; his beard thick, the colour of his hair, not of any great length, but forked ; his look is innocent, his eyes grey, clear, and quick ; in reproving awful, in admonishing courteous, in speaking very modest and wise ; in proportion of body well shaped ; none have seen him laugh, but many have seen him weep ; a man

for his singular beauty surpassing the children of men." The painting exactly corresponds with this letter; for certainly never were serene sweetness and benevolence more happily touched and displayed than in this portrait. "His features," as is truly observed, "dawn nothing but that gentle sort of contemplation, which associates itself with the most holy devotion. The mouth, which is beautifully small, and as the ruby red, gives us, by its hollowness, the idea of a person in the act of adoration; while the eyes are cast upwards, with such a look of sweet and sublime sincerity, as really to pluck down the blessings and graces they implore. The divinity, which seems to stir within it, has thrown a crown of light and glory round it, which time may mellow but can scarce decay; and the artist's execution is, in every part, so thoroughly in conformity with his conception, that this master-piece of art may well be said to verify the sublime declaration contained in the epistle of Publius Lentulus to the Conscript Father, that he was a man, who for his singular beauty, was really surpassing the children of men."—The glory or rather rays of this piece are painted upon gold, the brightness of which is delicately softened by the pencil of the artist. It has been copied, we understand, very successfully by Mr. B. Christian, of Tinwell, formerly house-steward to the late Earl; and also by the celebrated Miss Linwood, of Leicester-square, in needle-work.

Bird carved in Wood, a Specimen of modern English Art,ANON.

CURIOSITIES IN THE GLASS-CASE.

Golden Plate, Bason, and Spoons used by Queen Elizabeth at her Coronation,ANON.

Busk used by ditto,ANON.

Rosary of Mary Queen of Scots,ANON.

Statue of Clara Eugenia, Governess of the Netherlands.

Grand embossed Silver Bason and Ewer, C. V. VIEN.

These were bought at the Duke of Somerset's Sale, and are inscribed with the maker's name, and dated 1632.

Silver Ceres, with Cornucopia and ripe Ears of Corn, about a Span high,.....ANON.

Cæsar's Head, carved in Onyx,.....ANON.

This choice antique is about 2½ inches oval, and has a superb gold and ornamented frame set in diamonds.

Henry VIII. and his Children, cut in a Sardonyx,RICHARD ATSYLL.

Head of the Lord Treasurer Burghley, fixed to the back of an antique Intaglio of Caracalla; appendant, a small Head of Queen Elizabeth, both in Cameo, on Onyx,.....VALERIO BELLI.

Enamelled Trinkets, small Vases in Gold Filigree, Amber, Diamonds, Precious Stones, Pearls, Corals, Spars, Minerals, Shells, &c. &c.

THE NEW STATE BED ROOM, OR SECOND GEORGE ROOM,

MEASURES 23 feet 8 inches long, 23 feet wide, and 24 high. This elegant apartment contains a grand chimney-piece composed of red and white marble, ornamented by a tablet exhibiting the sacrifice of a goat; it was brought from Italy by

the late Earl Brownlow. The grate, fender, &c. deserve particular notice, being highly finished in burnished steel, with the family crests, coronets, and other ornaments in massy silver.

The **STATE BED** is considered by travellers as the most magnificent in Europe. It is elevated on a platform two steps from the floor; and has a spacious dome, forming the top of the structure, supported at each angle by three lofty columns, elegantly carved and gilt, issuing from a tripod pedestal; over which is the family crest, and in the centre of the cornice an earl's coronet,—all in burnished gold. The dome is surmounted by a large plume of ostrich feathers, delicately carved in wood, the edges of which are tinged with gold. The bedstead stands on the platform independent of the canopy, &c. in the French style, with the family arms at the head, which, with the whole of the wood work, is richly carved and gilt. The hangings contain 250 yards of beautiful striped coral-coloured velvet of British manufacture, and are lined, toge-

ther with the tester, head, &c. with 900 yards of white satin,—the whole tastefully interspersed with ornaments in gold. Deep black silk fringe, coral-coloured trimmings, tassels, &c. enrich the draperies attached to this superb and costly structure. It is upwards of 20 feet high ; and was executed under the direction of the late Marquis, and the present Marchioness, by Mr. Newton, who has been previously noticed as the furnisher of this and the adjoining rooms.

PAINTED CEILING.

In the upper centre circle, Mars presenting Romulus to Jupiter to be deified ; Jupiter consulting Gany-mede, with a Cup in one Hand, and the other about an Eagle's Neck, whose Talons grasp the Thunder-bolt ; Mercury holding out a Roll with these words, "*Sic virtus exehit ardens honor pulcherrima merces ipse sibi;*" Fame, with her Trumpet ; and Bacchus, with his Cup and Grapes. In the lower centre circle, Venus and Vulcan ; Cupid presenting his full Quiver ; Fate, with his Book and Inkhorn, writing on the Back of Time ; Apollo ; Diana ; and Hercules reclining on the Lion's Skin. Other parts of the History of Romulus are represented in ovals, held by gilt Cupids and Images ; the latter also supporting the supposed Marble Cornice,.....VERRIO.

Romulus, the founder of Rome, was the grandson of Numitor, King of Alba, and born at the same birth with Remus. These children were thrown into the Tiber by order of Aurelius, who usurped the crown of his brother Numitor, but they were preserved, and, according to Florus, a she wolf came and nursed them, till they were found by Faustulus, one of the King's shepherds, who brought them up as his own. When they discovered their origin, they put Aurelius to death, and restored their grandfather to his throne. They afterwards undertook to build a city; but the two brothers not agreeing, Romulus slew Remus, and collected a great number of foreigners, who became his subjects. He was believed to be taken up to heaven as he was giving instructions to his senators, B. C, 714, after reigning 39 years. An eclipse of the sun, which happened at that time, strengthened the rumour. A temple was raised to him, and divine honours paid to him under the name of Quirinus.

TAPESTRY.

AIR.—Æolus, God of the Winds; a variety of Birds; and Two Goddesses of the Sky, one of which holds out the Coat of Arms of the Earl of Exeter, inscribed E. E. At the bottom the following Lines:

AER.

Te natura parens varios formavit in usus
 Fervida tu gelido recreas præcordia flatu;
 Tu plantas vegetas segetesq; herbamq; virentem,
 Lætæ in te spatiantur aves gravidasq; procellis,
 Nubes ventus agit vacuo diffusus aprico,
 Liber ab Æolio quoties dimittitur antro.

F. H.

FIRE.—Vulcan at his Anvil, with a variety of Smith's Tools; Helmets, Cuirasses, Armour, and Cannon; and Jupiter, with his Eagle at his feet, seated by

the side of Juno, and holding forth the same Coat of Arms. At the bottom, this Inscription :

IGNIS.

Quanto æstu incendis sylvas urbesq ; domosq ;
 Quæ subversa jacent, propriis miseranda ruinis,
 Inque vicem refoves quam grato membra calore,
 Decoquis atque cibos flammis subigisq ; metalla,
 Et prodes et obes nondum constare videtur
 Utilior servus, dominusne ferocior ectes.

F. H.

WATER.—Neptune, with his Trident, surrounded by Sea-horses, and attended by Tritons ; and wild Scenery, projecting Rocks, and marine Monsters. On the right of Neptune, the Queen of the Deep, who holds forth the same Device, E. E. and at the bottom, the following Inscription :

AQUA.

Spumeus æquoris regnans Neptunus in undis,
 Componit sceptro fluctus insignis opaco.
 Plurimis pone natant siren nymphæq ; marinæ,
 Et pisces tremulâ per stagna liquentia caudâ,
 Horrida cærulea nec non et monstra profunda,
 Atq ; rates varia comitantur merce refertæ.

F. H.

These three large pieces of tapestry, though about a hundred years old, are still in an uncommon state of preservation. They extend about 15 feet each way, and reach from 3 feet of the floor quite up to the gilt cornice at the top of the room. They are terminated on each of the four sides by a most noble border of carved work, out of the solid oak of the wainscot, executed by a person of Stamford, in a style very little inferior to that of the ingenious Gibbons. These pieces, according to Mr. Peck, were designed by F. Albano.

PAINTINGS, &c.

Cleopatra decorating M. Antony's Tomb, KAUFFMAN.

Angel and Child,DR. PETERS.

Small Landscape,.....RATH.

Ditto,.....IBID.

Penelope over the Body of Ulysses,.....KAUFFMAN.

Penelope was the daughter of Icarus, and wife to Ulysses, King of Ithaca. Ulysses being obliged to go to the Trojan wars, in consequence of a promise he had made to the father of Helen, was absent there and elsewhere twenty years. The suitors of Penelope told her he was dead, and entreated her to declare for one of them, which she, being under their power, promised to do so soon as she had finished a certain piece of needlework. But to delude them she undid by night what she had been doing by day, and by that means waved the impatience of her lovers till her husband returned.

Agrippina landing at Brundisium with the Ashes of Germanicus,.....WEST.

A daughter of M. Agrippa, and grand-daughter to Augustus. She married Germanicus, whom she accompanied in Syria; and when Piso poisoned him, she carried his ashes to Italy, and accused his murderer, who stabbed himself. She fell under the displeasure of the Emperor Tiberius, who exiled her in an island, where she died A. D. 26, for want of bread.

Love conquers Prudence,.....KAUFFMAN.

Prudence resisting Love,.....IBID.

Burghley House, dated 1700,.....ANON.

Worthorpe House, same Date,.....ANON.

Alexander,.....ANON.

Catiline,ANON.

Venus and Cupid,.....ANON.

Minerva,.....ANON.

These four fine figures, standing on the mantle-piece, are carved in box, and are 18 inches high : they were brought from Palermo.

Daphne transformed into a Laurel,.....ANON.

This piece, also standing on the chimney-piece, is delicately carved in ivory.—See Apollo and Daphne, page 74.

Two antique Heads in Porphyry,.....ANON.

THE GREAT DRAWING ROOM, OR THIRD GEORGE ROOM,

Is 27 feet square and 24 feet high. The chimney-piece, made by Barttoli, of London, is of white and various-coloured marble, encompassing a fancy fire grate, fire-irons, &c. of steel and silver.

PAINTED CEILING.

The Cornice is of Stone Colour upon a Golden Ground, at the angles of which are Shells and Reeds, twenty-seven stone-coloured Images, and two Dolphins,—all gilt. In the centre of each side, two Boys seated, playing with Swans, and supporting the Cornice with their Heads. In the middle of the ceiling, Flora, with a Garland of Roses, and two Swans at her Feet ; three Nymphs presenting her with Garlands of Flowers, and two Females holding Branches

of Myrtle over her Head, whilst others are strewing Flowers before her ; Apollo and the Muses, opposed by Pan and the Rural Deities ; Cupid and Psyche, with Mercury pulling her by the Hair ; Hymen holding a Torch ; over their Heads Janus holding a Crown of Myrtle ; Time and Janus conversing and looking on ; and Boys interspersed, and displaying Garlands of Flowers,..... VERRIO.

Psyche was a nymph, whose charms were so wonderful as to rival those of Venus. This circumstance exasperated the goddess so much that she commanded her son to avenge her on her rival ; but while employed on this design, Cupid became enamoured of the beautiful maiden, and marrying her, carried her into a place of bliss, where he long enjoyed her company. Being ever invisible, he forbade her to endeavour to see him ; but she was tempted to disobey this prohibition, on which account the enraged god flew from her presence, and left her a prey to remorse and despair. The victim equally of the rage of Venus and of her son, she roamed through all the regions of the earth in search of the celestial lover, whose favour she had forfeited. Jupiter at length took pity on her misfortunes, endowed her with immortality, and confirmed her union with her forgiving husband,—which event is thus elegantly described by Darwin :

“ So pure, so soft, with sweet attractions shone
Fair Psyche kneeling at the ethereal throne,
Won with coy smile the admiring court of Jove,
And warmed the bosom of unconquered love.
Beneath a moving shade of fruits and flowers,
Onward they march to Hymen’s sacred bowers ;
With lifted torch he lights the festive train
Sublime, and leads them in his golden chain ;
Joins the fond pair, indulgent to their vows,
And hides with mystic veil their blushing brows.
Round their fair forms their mingling arms they fling,
Meet with warm lip and clasp with rustling wing.”

The above painting beautifully represents this re-union, on which occasion the sky, say the poets, was empurpled with roses ; the graces shed aromatic odours through the celestial halls ; Apollo accompanied the lyre with his voice ; the god of Arcadia touched his sylvan reeds ; and the Muses joined in the chorus.

PAINTINGS.

Landscape,.....	A. DE SESTRI.
Venus, Cupid, Ceres, and Bacchus,.....	D. RUTTER.
Noble Venetian,.....	SOPHONISBA ANGUSCIOLA.
I know not the Man,.....	CARAVAGIO.
Resurrection of Lazarus, John xi. 41.....	GEMINIANI.
Rebecca at the Well, Gen. xxiv. 16,.....	VERONESE.
Salutation, Luke i. 28.....	FRANCESCHINI.
Winter,	MOLA.
Christ bearing the Cross, John xix. 17....	MARATTA.
Wise Men's Offerings, Matt. ii.....	GEMINIANI.
Flower Piece,.....	RICCIO.
Head of Joseph, a Sketch,.....	RAPHAEL.
Battle Piece,.....	ANON.
Head of the Virgin,	RAPHAEL.
Pope Gregory the Great, fine,.....	SACCHI.

Gregory, the first Pope of Rome of that name, and who acquired the title of the Great, was descended from an illustrious patrician family at Rome, where he was born about the year 544. He was appointed præfect of the city, and held other civil dignities; but, being inclined to a religious life, he retired to the monastery of St. Andrew, which he himself had founded. From this retreat he was drawn by Pope Pelagius II. who employed him in his affairs, and made him his secretary. He, however, obtained leave to retire again to his monastery, of which he was made abbot. On the death of Pelagius, in 590, he was elected Pope. He conducted the affairs of the pontificate with great ability and success till the year 604, when he died. It deserves to be mentioned, that this Pope converted the English to christianity.

Head,GUIDO.

Battle Piece,	ANON.
Head,	GUIDO.
Flower Piece,	RICCIO.
St. Bruno's Vision,	MOLA.
Christ in the Garden, Matt. xxvi. 36.	MARATTA.
Lady,	JANSSEN.
Judith with the Head of Holofernes, Judith xiii. 15.	ELIZ. SIRANI.
Adoration of the Shepherds, Luke ii. 16.	FLORIS.
Ascension of the Virgin,	POUSSIN.
Our Saviour crowned with Thorns, Matt. xxvii. 29.	TREVISANI.
Portrait of a Spaniard,	VANDYCK.
Sleeping Venus,	D. RUTTER.
Landscape,	SAL. ROSA.

ANTIQUITIES, &c.

Medusa's Head, in white Marble,.....NOLLIKINS.

This piece was copied from a fine antique in the Rodoni Palace, at Rome, in 1764.—When Neptune enjoyed the beautiful Medusa, (whose hair was of gold,) in the temple of Minerva, the goddess changed her locks into Snakes, and caused that those who looked upon her hereafter should be turned into stones.

Apollo, in white Marble,.....GIUSEPPE CLAUS.

A copy from the beautiful statue at the grand Duke's Palace, on the Trinita di Monte, in Rome.

Venus *Bel Fesse*, in white Marble 3 Feet high, IBID.

Imitation of the Portland Vase, in Plaster of Paris,
.....TASSO, LEICESTER-FIELDS, LONDON.

This accurate imitation of the celebrated Portland Vase, is standing in a glass-case.—The original is the antique and sepulchral urn, from the Barberini cabinet, at Rome, which contained the ashes of the Roman Emperor, Alexander Severus and his mother Mammea. They were deposited in the earth about 235 years after Christ; and dug up by Pope Barberini, named Urban VIII. between the years 1623 and 1644.—The materials of which the vase is composed emulate an onyx: the ground is a rich dark amethystine colour, and the snowy figures which adorn it are in bas relief, of workmanship above all encomium. It is $9\frac{3}{4}$ inches high and $21\frac{3}{4}$ inches in circumference. The Duke of Portland purchased it of Sir William Hamilton for 1000 guineas, and after the decease of her Grace of Portland, it was sold for £1029. in April, 1786.

Two Children, supporting on their Shoulders a Fish,
in white Marble, in the Window,.....ANON.

Two Porphyry Urns,.....ANON.

Two curious Vases, brought from Herculaneum by
Sir W. Hamilton,.....ANON.

THE FOURTH GEORGE ROOM

Is 31 feet 6 inches long and 24 feet wide, and is ornamented by a wainscot of rich Norway oak, supporting a beautiful carved and gilt cornice, which together are said to have cost £1300. The superb white marble chimney-piece is inlaid with Scotch granite.

PAINTED CEILING.

Round the top is a Gallery with gilt Railing, and at the four corners, Fruits, Flowers, Fowls, and Fish. In the centre of each side, a set of Gold Plate, behind which is hanging from the Rails a purple Velvet Cloth fringed with Gold. Within the Rails, Apollo, and the Nine Muses, seated. In the centre, a long Table, with Jupiter and Juno at the head, and Pluto and Proserpine on one side, seated opposite to Neptune and Amphitrite, who are crowned with Corals and Pearls. At the bottom, Cupid and Psyche crowned with Myrtle; two Cupids holding Doves; Mercury flying to Jupiter with a Paper; Minerva and Mars in waiting; Ganymede kneeling on one knee and presenting the Cup; and Flora receiving the Oil and Vinegar from a Cupid whilst Dinner is serving up. A distant View of the Kitchen, where Bacchus is pouring out Wine into a Vase; Bacchanals drinking; Ceres crowned with Corn, and holding a Sheaf in her Hand; and opposite, Nereides, with Reeds, Coral, and Fish. In the middle of the lower end, Plenty seated with Cornucopias, from which are issuing Bread, Fish, and Fowl.

The feast which the Gods are enjoying in the above representation, is in celebration of the nuptials of Jupiter and Juno, at which, as the poets write, not only the gods, but all mankind, and even the brute creation, attended.

“ Here the blest gods the nuptial day prolong
In feasts ambrosial, and celestial song.
Apollo tun’d the lyre; the muses round
With voice alternate aid the silver sound.”

By her marriage with Jupiter, Juno became Queen of all the gods, and mistress of heaven and earth.

PAINTINGS.

Virgin and Child,	L. DA VINCI.
Landscape,	CLAUDE LORRAINE.
St. Matthew,	GUIDO.
St. Augustine,	VERONESE.
Christ's Charge to Peter, Matt. xxvii. 9.	J. BELLINI.
Holy Family,	A. DEL SARTO.
Boys dancing,	PARMIGIANO.
Prodigal's Return,	BASSAN.
Envy plucking the Wings of Youth,	VECCHIA.
St. James,	SPAGNOLETTO.
St. Peter,	DOMENICHINO.
Holy Family,	OLD PALMA.
Gathering Manna in the Wilderness, Exod. xvi. 18.	BASSAN.
Jacob receiving Joseph's bloody Coat, Gen. xxxvii. 32,	GUERCINO.
Francisco Baglione, Confessor to the House of Parma,	SCHIDONE.
Joseph of Arimathea,	GUERCINO.
Roman Matrons,	BECCAFUMI.

See page 46.

Mary Magdalen,	BAROCCIO.
Adoration of the Shepherds, Luke ii.	CARAVAGIO.
St. Jerome,	GUIDO.

See page 55.

St. Andrew,	DOMENICHINO.
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St. Sebastian,.....ALBANO.

See page 77.

St. James,.....VERONESE.

Landscape,.....CLAUDE LORRAINE.

Virgin reading,.....GAROFALO.

ANTIQUITIES, &c.

Danae, in the Golden Shower,.....ANON.

On the tablet of the chimney-piece.—See fable, p. 71.

Apollo, in Bronze,.....ANON.

Persius,.....ANON.

Cicero,ANON.

Lucretia,.....ANON.

Cleopatra,.....ANON.

These four figures, standing upon the chimney-piece, are carved in box, each 14 inches high, and were brought from Palermo.—Persius, a Tuscan gentleman, was an eminent poet who satirized Nero in some of his pieces. Cicero, a Roman, born A. R. 648, has been called the greatest orator the world ever produced. The characters of Lucretia and Cleopatra are given in other parts of the volume.

Infant Hercules strangling the Snake, upon a Pedestal,
in Bronze,.....ALGARDI.

This piece was purchased from the famous Dr. Mead's collection, in 1755.

Laocoon and his Two Sons encompassed with Snakes,
in Bronze,.....ANON.

Laocoon dissuaded the Trojans from bringing into the city the fatal wooden horse, which the Greeks had consecrated to Minerva, for which reason he was squeezed to death in the complicated wreaths of serpents.

“ First round the tender boys the serpents wind,
 Then with their sharpened fangs their limbs and bodies grind.
 Their wretched father, running to their aid
 With pious haste, but vain, they next invade ;
 Twice round his waist their winding volumes rolled ;
 And twice about his gasping throat they fold.
 The priest thus doubly choked—their crests divide
 And towering o’er his head in triumph ride.
 With both his hands he labours at the knots ;
 His holy fillets the blue venom blots ;
 His roaring fills the flitting air around.”

VIRGIL, *ÆN.* 2d.

John the fifth Earl of Exeter, a Bust in white Marble,
MONNOT.

Countess of the same Earl, Lady Anne Cavendish,
 a Bust in white Marble,.....IBID.

These two busts are placed upon a square black in-
 laid marble slab.

Statue of the Empress Livia, seated,.....ANON.

This small statue was also purchased from Dr. Mead’s
 collection. The sable beauty whom it represents was the
 wife of T. C. Nero, by whom she had the Emperor Tibe-
 rius. She afterwards was married to Augustus, and mur-
 dered him, it is said, to hasten the elevation of Tiberius.
 She died A. D. 29, aged 86 years.

Two Chelsea China Jars, with Covers,.....ANON.

There are two beautiful jars, exactly like the above
 in the British Museum : they are each twenty inches high.

Two square Mosaic Tables, variegated with Vesuvian
 Lava, in polished Circles,.....ANON.

Two large Roman Vases,ANON.

Two antique Urns, in white Marble, ornamented in
 basso relievo,.....ANON.

These curious antiques are each about a foot square.
 One of them, when first discovered, contained the ashes
 of the dead ; the other, which has not been opened, is
 inscribed “ *Ossa Metelli Aretis.*”

Boy and Rabbit, an Antique, 18 inches high,....ANON.

Two sleeping Infants, in white Marble, in the Windows,MONNOT.

Gladiator, in Bronze,.....ANON.

Cupid and a Dove, on a white Marble Altar,....ANON.

This ancient sculpture, about 2 feet high, was found in Adrian's villa, near Rome, in 1630 : it is inscribed,

D. M.

QVINTIAE SATVRNINAE

G. VALERIIS TERMINALIS CONIVG

SVAE CARISSIMAE. FF.

THE FIFTH GEORGE ROOM, OR HEAVEN,

Is 39 feet by 27, and 24 feet high ; and is decorated with a sumptuous display of paintings, the subjects of which are taken from the heathen mythology.

PAINTED CEILING AND WALLS.

On the ceiling, Jupiter and Juno seated, with the Zodiac over their Heads. . Below them, Ganymede, the Eagle, and Peacock ; Cybele crowned with a Tower, and drawn by Lions ; and Ceres crowned with Corn, and drawn by Dragons. On the left, Minerva resting on her Shield ; Apollo, Diana, Bacchus, and Ariadne, Hercules, Castor and Pollux, the Goddess of Sleep, &c.....VERRIO.

On the west wall, Mars and Venus on a Bed, caught in a Net by Vulcan, who is attended by Envy; the God of Sleep strewing Poppies on the Head of Mars; Cyclops peeping at them; Mercury flying down; and Time and Janus overlooking them,...*VERRIO*.

On the north wall, the Graces observing the Lovers; a Nymph at a distance taking their Pictures; Husbandmen looking and laughing at them from between lofty Pillars; View of the Sea, with Neptune and Attendants approaching, having left their Chariot on the Waves; and Bacchus bestriding a Tun on the Shore,.....*VERRIO*.

The east wall exhibits Vulcan's Forge, and the Cyclops at work,.....*VERRIO*.

The history of Mars and Venus, the *chef d'œuvre* in this room, is greatly celebrated. The god of war gained the affections of Venus, and obtained the gratification of his desires; but Apollo, who was conscious of their familiarities, informed Vulcan of them, and awakened his suspicions. Indignant at the idea of such infidelity,

“ A wond’rous net he labours, to betray
The wanton lovers, as entwin’d they lay,
Indissolubly strong ! Then instant bears,
To his immortal doom the finish’d snares.
Above, below, around, with art dispread,
The sure inclosure folds the genial bed ;
Whose texture ev’n the search of gods deceives,
Thin as the filmy threads the spider weaves.”

Vulcan, after making this preparation to imprison the adulterers, pretends to take a journey to Lemnos, during which absence Mars thus entreats the wanton goddess :

“ ‘ Come my belov’d ! and taste the soft delights :
Come to repose the genial bed invites :
Thy absent spouse, neglectful of thy charms,
Prefers his barb’rous Sintians to thy arms !’—
Then, nothing loath, th’ enamour’d fair he led,
And sunk transported on the conscious bed.
Down rush’d the toils, inwrapping as they lay
The careless lovers in their wanton play :
In vain they strive, th’ intangling snares deny
(Inextricably firm) the pow’r to fly.”

ODYSSEY, b. 8.

The husband, returning home, burns with rage at finding the lovers caught in his snare, and calls upon Jove, and all the gods, to witness the scene. They attend his summons,

“ And unextinguish’d laughter shakes the sky.”

Vulcan at length, at the solicitations of Neptune, sets them free.

The artist, in the grouping, has introduced a striking portrait of himself near the forge, and has employed his favourite lady in taking a drawing of the lawless lovers. The head of the lusty Bacchus is also said to represent a certain Dean of that day, remarkable for his love of wine.

Jupiter and Semele, over the Door,.....VERRIO.

See fable, page 70.

ANTIQUITIES, SCULPTURE, &c.

Niobe and Nine of her Children, Models, NOLLIKINS.

These figures are each about 2 feet high, and are standing upon a large Egyptian marble slab: they were copied from the originals in the Florentine Gallery.—Niobe was the daughter of Tantalus King of Lydia, by Euryanassa or Dione. She married Amphion, the son of Jasus, by whom she had a numerous offspring; but her pride rousing the anger of the gods,

“ Six youthful sons, as many blooming maids,
In one sad day beheld the Stygian shades:
Those by Apollo’s silver bow were slain,
These Cynthia’s arrows stretched upon the plain.
So was her pride chastis’d by wrath divine,
Who match’d her own with bright Latona’s line.”

The bodies of her children were left unburied in the plains nine successive days; but on the tenth the gods gave them interment. Niobe, struck at the suddenness of her misfortunes, was turned into stone.

“ Herself a rock, (for such was heav’n’s high will,)
Thro’ desarts wild now pours a weeping rill;
Where round the bed whence Acheloüs springs,
The wat’ry fairies dance in mazy rings,
There high on Sipylus his shaggy brow,
She stands her own sad monument of woe:
The rock for ever lasts, the tears for ever flow.”

ILIAD, b. 24.

Bust of William Cecil, Esq. Brother to John the fifth Earl, 1701,.....MONNOT.

Figure of a Lion, found at Ostia, 1725,.....ANON.

Roman Urn, of Alabaster Pecorilla,.....ANON.

It was dug up in a vineyard, near the Porto Salerno, at Rome, and contains ashes.

Roman Lamps and Two Boys' Heads, in Bronze.

Fine antique circular Urn of white Marble, ornamented with Sea-horses, &c. in alto relievo,.....ANON.

Bust of Sir Joseph Banks,.....GERRARD.

Ditto of Dr. Willis,.....IBID.

Ditto of Gilpin,.....IBID.

Sawrey Gilpin, a late artist, and a descendant of Bernard Gilpin, an eminent English divine called the "Apostle of the North," was born in Carlisle in 1733, from whence he removed to London, and was apprenticed to a ship painter. His abilities introduced him to the patronage of the Duke of Cumberland, in whose stud he acquired that knowledge of the horse, which he afterwards displayed with so much spirit and beauty. His historic compositions, namely, the Triumph of Camillus, the Election of Darius, the story of Phaeton, &c. render it lamentable that such superior talents should have been so much occupied in the meaner employment of horse portrait painting. A group of tigers, in the possession of S. Whitbread, Esq. is considered his *chef d'œuvre*.—Although none of his works are in Burghley, he was the companion of Gerrard, when the latter executed some of his elegant busts there; and it is probable he assisted his friend in making sketches for the models of the various animals under-mentioned. He died in March, 1807.

Nine Glass-cases, containing accurate Models in Plaster of Paris of Thirty-three different Species of English Sheep, Cattle, &c.....GERRARD.

THE GRAND STAIRCASE, OR HELL,

USUALLY called by the latter name, in consequence of the painted ceiling, which represents the poetic Tartarus of the heathens. The dimensions are 44 feet by 25, and 43 in height. The grand double geometrical staircase of Ketton stone, was erected in 1786, and has a handsome iron balustrading, made by a Mr. Johnson, King-street, Golden-square. The fine stone pillars, which now support the landing place, above, were substituted, through unavoidable disappointment, in the place of more expensive and magnificent marble.

PAINTED CEILING AND WALLS.

Surrounded by Flames, in the centre of the ceiling, are seated, the Three Judges of Hell, Minos, Rhadamanthus, and Æacus; Death with his Scythe and Mask, crowned with Cypress; Rape of Proserpine, and the Car drawn by Four Horses; the Three Fatal Sisters, Clotho, Lachesis, and Atropos; Danaus's Forty-nine Daughters filling the bottomless Tub, and Envy tormenting them; Ixion upon the perpetually turning Wheel; Prometheus gnawed by Eagles; Laocoon and his Two Sons killed by Ser-

pents; Scylla and Charybdis; Erisichthon devouring his own Flesh; Sisyphus rolling his Stone; Tantalus tormented with eternal Hunger and Thirst; and Hecate behind a Cloud drawn by Hinds. On the right of the Judges, the Furies dragging Kings to Judgment: on the left, Dido upon the Funeral Pile; Cleopatra with her Asp; Lucretia with her Dagger; and Medea with her Wand and Book. The Mouth of Hell is seen open crowded with People suffering different Torments; and at the door sits Theseus tied to a Stone, from which Hercules rescues him,.....VERRIO.

A brief notice of some of the characters and incidents exhibited in this extensive painting may afford the reader some amusement. The King and Queen, for courtesy's sake, may first claim attention. The rape of Proserpine, daughter of Ceres and Jupiter, was committed by Pluto, who stole her from the fields of Enna, and sunk with her into the earth at Syracuse. Ceres, distressed at the event, obtained from Jupiter the favour of permitting her daughter to live half the year with her in heaven, and the other half with her husband.—The power of the Fates, or Parcæ, which are next mentioned, is thus recorded: Clotho, the youngest of the sisters, presided over the moment in which we were born, and held a distaff in her hand; Lachesis spun out all the events and actions of our lives; and Atropos, the eldest of the three, cut the thread of human life with a pair of scissars.—The torments here endured, are thus given by the poet:

“ There Tityus might be seen, his breast displayed,
His monstrous bulk o’er nine huge acres laid;
His liver by a thousand vultures torn,
Still new to their repeated tortures born.
There Tantalus with thirst in water dies,
While bobbing fruit still from his hunger flies.
There Sisyphus rolls up the weighty stone,
Which, when he hopes to lodge, is slipt and gone.
Himself Ixion to the wheel fast bound,
Still flies and follows in an endless round:
And Danaus’ daughters too, whose barbarous hands
Could murder those, whom all the sacred bands

Of blood and marriage to themselves had join'd,
 To fill th' unbottom'd cask with ceaseless pains confin'd."
 OVID'S MET.

Scylla and Charybdis are described by Virgil as follows:

"Far on the right her dogs foul Scylla hides:
 Charybdis roaring on the left presides,
 And in her greedy whirlpool sucks the tides:
 Then spouts them from below; with fury driv'n,
 The waves mount up, and wash the face of heav'n:
 But Scylla from her den, with open jaws
 The sinking vessel in her eddy draws,
 Then dashes on the rocks: a human face,
 And virgin bosom, hide the tail's disgrace.
 Her parts obscene below the waves descend,
 With dogs enclos'd, and in a Dolphin end."

After observing the Fates,—

"Endu'd with windy wings to fleet in air,
 With serpents girt alike, and crown'd with hissing hair,
 In heav'n the Diræ called,"—

the next object which engages our attention is the faithful Dido, Queen of Tyre. This princess married Sichæus, the priest of Hercules, who was afterwards murdered by Pygmalion that he might obtain his riches. The widow became disconsolate for the loss of a husband whom she dearly loved; and being pressed by many admirers, her subjects wished to compel her to marry Iarbus King of Mauritania, who threatened them with a dreadful war. Dido begged three months to decide upon the offer, during which time she erected a funeral pile, as if wishing by a solemn sacrifice to appease the manes of Sichæus. When all was prepared, she stabbed herself on the pile in the presence of her people.—Similar to the above sacrifice, though unlike the cause, is that recorded of Lucretia. Sextus, the eldest son of Tarquin, became enamoured of her, and paid her a visit at Rome in the absence of her husband Collatinus. He was treated with all the civility due to his rank, but at night he arose, and went armed to Lucretia's room, and made use of all the efforts possible to prevail over her virtue, in which he succeeded by menacing her life, and that of a slave, both of whom, he told her, he would lay together, and report that he had murdered them for having caught them in the act of adultery. Lucretia next day sent for her father and her husband, to whom she related the horrid circumstance, and instantly drawing forth a dagger she plunged it into her breast.—Medea displaying her wand and book

by the side of Lucretia, was a celebrated magician. She assisted Jason in procuring the golden fleece from Ætes, her father. When she found he pursued them, she tore her brother Absyrtus, who went with her, in pieces, and scattered his limbs on the road, that her father might be detained in gathering them up.—Hercules, to whom the attention is next called, is rescuing Theseus from Hell, where he had been detained by Pluto, for assisting Perithous in an attempt to steal away Proserpine.—And lastly must be noticed the falling nymph, whom the artist has placed among the demons to endure an eternity of hell torments. She was a female servant of great beauty, and resented the gallantries of Verrio, who thereupon immediately consigned her in this mimic hell to imaginary perdition.

Mark Antony at Cleopatra's expensive Banquet,
on the north Side of the Room,.....STOTHARD.

Orpheus and Eurydice, on the west Wall,.....IBID.

Orpheus was the son of Apollo, and a most eminent musician and poet. His strains were so powerful, that rivers stopped their courses, and rocks, trees, and mountains followed to hear him. The most savage wild beasts grew tame at his music. He went down into hell, in order to bring back his wife Eurydice from thence; and the sweetness of his melody so softened the hearts of Pluto and Proserpine, that she was suffered again to follow him into life, on condition that he did not look back upon her in the way. Not being able to resist the force of his love, he broke the condition, and she instantly vanished from his eyes.

Horrors of War, on the east Wall,.....STOTHARD.

BUSTS, &c.

Boy and Dolphin,.....NOLLIKINS.

This excellent sculpture is of the finest statuary marble, exquisitely polished, and supported by a triangular corinthian pedestal. It was copied from an antique in the Barberini Palace, at Rome, which was purchased by the late Empress of Russia for £300.

Bust of the Empress Agrippina, in Plaster,.....	ANON.
Marble Bust,.....	ANON.
Stothard, a half-length Portrait,.....	HIMSELF.

THE DINING ROOM.

VISITORS are next conducted down the grand staircase into a saloon, the east end of which opens into the Great Hall, and its opposite one into the present room, which is the first of the extensive suite of apartments on the ground floor, leading westward, under the George Rooms, and measures 39 feet by 26, and 15 feet high. The ceiling is supported by four elegant fluted corinthian pillars, richly gilt; and the white marble chimney-piece is beautifully inlaid and supported by Sienna marble, and lighted by a fine bronze satyr and satyress.

In this room are two magnificent sideboards, which contain a rich profusion of costly gilt crown plate of large dimensions, among which is the largest silver cis-

tern in England ; it weighs 3400 ounces, and cost £825. : there is also a smaller one that weighs 656 ounces avoirdupoise which cost £165. : both of them are ornamented with lions in solid silver. Upon the sideboards also are four large round dishes, being coronation plate,* given to the family by King James II. Queen Anne, and George I. ; several large cups ; and an Ewer, engraved with the family arms, &c. A beautiful fountain is also attached.

* Hugh de Beauchamp, when he attended the Conqueror in his expedition into England, had given to him forty-three lordships in the counties of Bedford, Bucks, &c. Bedford Castle, the head of his barony, was held of the crown, by the service of performing the office of almoner to the Kings of England on the day of their coronation. His grandson, William, possessed forty-five knights' fees and a half, and was almoner at the nuptials of Henry III. This family ended in three co-heiresses, Maud, Ela, and Beatrix. Maud became the wife of Rod. Mowbray, whose descendants, the Dukes of Norfolk, possessed a moiety of the barony of Bedford. Ela, who was married to Baldwin Wake, left three daughters and co-heiresses ; the eldest, Joan, became the wife of Michael Picot, from whom, by the Gascoignes, descended the Blundells, who also had a part of the barony of Bedford. Beatrix was married to Thomas Fitz Oates, and afterwards to William de Munchensi, whose daughter and heiress, Maud, married into the family of Botetourt. Elizabeth, daughter and heiress of Lord Botetourt, became the wife of William Baron Latimer, whose descendant and heiress, Elizabeth, was second wife of John Lord Nevill, of Raby. Several of the Nevills were summoned to Parliament as Barons Latimer, till the family ended in four daughters. Dorothy, the second daughter

PAINTINGS, &c.

Still Life,.....	H. VAN. RAVESTEYN.	
Triumph of Time, 10 ft. 6 in. by 9 ft.....	M. PRETI.	
Wise Men's Offerings, Matt. ii. 11.....	BASSAN.	
Landscape,.....	HOBGINA, Figures,.....	OSTADE.
Four Ladies of the House of Parma,.....	SCHIDONE.	

and co-heiress of John Nevill, Lord Latimer, became the first wife of Thomas Cecil, first Earl of Exeter, who had in her right, amongst other property, the manor of North Crawley, in Buckinghamshire, being part of the ancient barony of Bedford; by the possession of which estate, the Cecils, in their turn, are entitled to the honourable service of almoner, at the coronation of our British sovereigns. Previous to the coronation of Henry IV. proclamation was made at Whitehall, "that what nobleman or other, that could claime any office that day of the solemnizing the King's coronation, they should come and put in their bylles comprehending their demandz; whereupon diverse offices and fees were claimed as well by bylles, as otherwise by speech of mouth." Among the claimants, John Lord Latimer, who for himself, and the Duke of Norfolk, by his attorney, claimed, and had, the office of *almoner*, with the perquisites; by reason of certain lands, which sometime belonged to the Lord William Beauchamp, of Bedford. They had the silver bason, or alms-dish; the distribution of all the silver therein; the fine linen cloth prepared to put in the silver that was appointed to be given in alms; and likewise the distribution of the cloth, that covered the pavement and floors from the King's chamber to the pulpit in Westminster Abbey, spread for their majesties to walk on. Also a tun of wine, &c.—At the coronation of James II. John the fifth Earl of Exeter, Sir George Blundell, and Thomas Snaggs, Esq. as being owners of different estates, parcel of the barony of Bedford, claimed to execute the office of almoner and the fees: their claim being referred to the King, he appointed the Earl *pro hac vice*, with a *salvo jure* to the other two claimants. The silver dish, and the cloth in Westminster-hall to the west door of the abbey church, only, were allowed.

Diogenes throwing away his Cup,.....MURILLO.

This celebrated cynic philosopher was the son of a banker, who was banished from his native country, Sinope, for coining false money. He early determined to distinguish himself by his contempt of riches and honours, and by his indignation against luxury. He wore a coarse cloak; carried a wallet and a staff; made the porticos and other public places his habitation; and depended upon casual contributions for his daily bread. A friend whom he had desired to procure him a cell, not executing his order so soon as he expected, he took up his abode in a tub, or large open vessel, in the Metroum. When Alexander once visited him in this retreat, he asked Diogenes if there was any thing in which he could gratify or oblige him. Get out of my sun-shine, was the only answer which the philosopher gave. Such an independence of mind so pleased the monarch, that he turned to his courtiers, and said, if I were not Alexander, I would be Diogenes.—The above painting represents the cynic dashing his cup from his wallet, because he would carry no superfluities about him. He had been led to this action from observing a boy drink water out of the hollow of his hand. Various accounts are given concerning the time and manner of his death. It seems most probable that he died at Corinth, of mere decay, in the 90th year of his age, and in the 104th olympiad.

Passage of the Israelites, Ex. xiv. 21. 10 feet 6 inches
by 9 feet,.....CASTIGLIONE.

Dead Game,.....KONINCK.

Two Horses and a Boar, in Bronze, on the Chimney-
piece,.....ANON.

THE MARBLE HALL

Is 29 feet long and 24 wide, and is sumptuously furnished. On the projecting parts of the wainscot and at the entrances to the room are placed several neat and elegant mahogany book-cases.

PAINTINGS.

Frances Countess of Exeter, a half-length, seated,
.....GIOVANNI BATTISTA MEDINA.

She was one of the seven daughters of John Manners, Earl of Rutland, and wife of John the fourth Earl of Exeter.

Pluto, Orpheus, and Eurydice,.....GENNARI.

See page 103.

John Lord Burghley, the sixth Earl of Exeter, whole length, and a Greyhound,.....WISSING.

Prior's third volume of poems contains a genuine copy of verses addressed to the Countess Dowager of Devonshire on this picture. The following lines relate to Lord Burghley :

“ If in dear Burghley's gen'rous face we see
Obliging truth, and handsome honesty ;
With all that world of charms which soon will move,
Rev'rence in man, and in the fair ones love :
His ev'ry grace, his fair descent assures,
He has his mother's beauty—she has your's.”

There is a half-sheet mezzotinto of this picture, by J. Smith, 1686.

John the fifth Earl of Exeter,.....ANON.

Anne Countess of Exeter, a half-length,.....ANON.

She was the Countess of the fifth Earl, and daughter of William Earl of Devonshire.

John the sixth Earl of Exeter, the Hon. Charles Cecil, his Brother, who died in 1720, and his Sister, Lady Elizabeth, who was married to Charles Boyle, Earl of Orrery, 4 feet by 7,.....D'AGAR.

John Lord Burghley, afterwards the fifth Earl of Exeter, with his Hand upon a Greyhound ; his Brother David, who died young ; and Lady Frances, their Sister, who afterwards was married to John Viscount Scudamore, 4 feet by 7,.....D'AGAR.

William Duke of Devonshire, in Armour, with a Baton in his Hand, a half-length,.....ANON.

William Cecil, Lord Ross of Holderness, in a Roman Dress, and large Wig, a half-length,.....LELY.

He was the only son of William the second Earl of Exeter, by his first lady, Elizabeth, sole daughter and heiress of Edward Earl of Rutland. He married, in 1616; Elizabeth, the daughter of Sir Thomas Lake of Channons, in Middlesex, Knt. principal secretary of state ; and was sent ambassador to the Emperor Matthias by James I. The next year his title of Lord Ross was disputed, although it had been allowed him in his credentials by his royal master. This title he enjoyed by right of descent from Elizabeth, his mother, daughter and heiress of Edward Earl of Rutland, who also had it by right of descent from Eleanor, his grandmother, sister and heiress of Edmund Lord Ross. The claimant was his cousin, Francis Earl of Rutland, who was brother of Earl Rodger, the son of Earl John, who was brother of Edward Earl of Rutland, his mother's father. The affair was examined before the lords commissioners for the Earl Marshal, who adjudged the title to him, and he had his majesty's declaration for the same. In consideration of the Earl of Rutland being the possessor of the lands and barony of Hamlake, it was declared at the same time that he should have the title of Lord Ross of Hamlake. He died at Naples in 1618 without issue, but not without suspicion of being poisoned.

Lady Elizabeth Chaplin,.....HUDSON.

She was the sister of Brownlow the ninth Earl of Exeter, and the wife of Charles Chaplin, Esq. of Blankney, in Lincolnshire.

Henry the first Marquis of Exeter,.....SHEE.

A Duke of Tuscany in Armour, about 1690, with one Hand upon a Baton, which rests upon a Marble Pedestal,.....ANON.

Sea Piece, taken in 1795,.....WM. ANDERSON.

Child and Dolphin,.....PATOUN.

Flower Piece,.....ANON.

Ditto,.....ANON.

Dr. Willis, in Crayons,.....RUSSEL.

The Rev. Francis Willis, D. D. justly celebrated for his success in curing the greatest affliction in human life, insanity, was born in 1717. He was of Brazen-nose College, Oxford, M. A. 1740, and D. D. 1759. For the professional service he some years ago rendered to this country, in the person of the sovereign, he had, in 1790, an annuity granted to him of £1000. for twenty-one years. The fame he thus obtained induced his attendance to be sought for the Queen of Portugal, to whom he went, and who was for some months his patient. A great number of afflicted persons of family and respectability were under his care at Greatford and Shillingthorpe, where the Doctor had the largest establishment of the kind in the kingdom. It is now conducted by his eldest son, Doctor John Willis, who has been a regular attendant on his majesty during his existing protracted malady, and who had an annuity of £500. granted him for attendance on a prior occasion. Doctor Willis died December 5, 1807, and left five sons by his first wife, who was sister to the Rev. Peregrine Curtis, of Brinstone, near Lincoln, and who died in 1787, aged 73 years. His second wife was a Mrs. Storer, by whom he had no issue.

Mrs. Hauchecorne, ditto,.....IBID.

Madame Valliere,.....ANON.

See biography, page 43.

Captain Pierrepont,.....SHEE.

THE RED DRAWING ROOM

Is 27 feet square, and is hung with crimson damask. The chimney-piece is very elegant, and exhibits on the tablet a piping shepherd ; over which is placed one of the finest and largest pieces of plate glass ever manufactured in England, being 7 feet by 4.

PAINTINGS, &c.

Holy Family,.....B. GENNARI.

Jupiter and Europa,.....L. GIORDANO.

Europa was the daughter of Agenor, King of Phœnicia, and Telephassa. She was so beautiful that Jupiter became enamoured of her, and the better to seduce her, he assumed the shape of a bull, and mingled with the herds of Agenor, while Europa, with her female attendants, were gathering flowers in the meadows. Europa caressed the beautiful animal, and at last had courage to sit upon his back. The god took advantage of her situation, and with precipitate steps retired towards the sea.

“ Through storms and tempests he the virgin bore,
And lands her safe on the Dictean shore ;
Where now in his divinest form array'd,
In his true shape he captivates the maid ;
Who gazes on him, and, with wond'ring eyes,
Beholds the new majestic figure rise ;
Views his bright features, and his native light,
And all the God discovered to her sight.”

— OVID'S MET.

Marcus Curtius leaping into the Gulph, 9 feet by
6 feet 3 inches,.....L. GIORDANO.

See page 47.

Catherine Empress of Russia,.....ANON.

This fine miniature, set in gold, was given by the Empress, in 1787, to Lord St. Helens, then ambassador at the Russian court. His lordship made a present of it to the Earl of Exeter, in 1795.—This great Princess was the daughter of Christian Augustus, of Anhalt Zerbst, in Upper Saxony, and was born in 1729. Her education was suitable to her rank, and she particularly excelled in needle-work. At the age of 14 she became the wife of the Duke of Holstein Gottorp, afterwards Peter III. Her husband was devoid both of personal and mental accomplishments, and she succeeded in wresting the sceptre from his hands, and possessed the imperial throne without a partner. She commenced her ambitious course by deposing the Duke of Courland, and giving that title to Biron, one of her own creatures. In 1763 the King of Poland dying, she sent an army to the Poles, and compelled them to elect Poñiatowski, one of her paramours, to the vacant throne. She now engaged in a war with the Turks, which lasted ten years, and ended greatly in favour of Russia. Hostilities again broke out, but at length a peace was concluded in January, 1792, yet the blood shed at Ismael will ever remain a horrid blot in the history of this war. The rapacious Catherine now had time to turn her attention to European politics; and her first object was the partition of Poland, an event which will always be recorded with indignation. This northern Semiramis was liberal to her paramours, who were numerous and of all ranks, and magnificent to men of letters and science. She died suddenly, of an apoplectic fit, Nov. 10, 1797.

Diana and Actæon,.....L. GIORDANO.

See page 61.

Death of Seneca, 11 feet by 10,.....L. GIORDANO.

The celebrated stoic, whose approaching dissolution is represented in the above piece, was a native of Corduba, in Spain. He was carried to Rome in his infancy,

where he was educated by the best masters ; and in time he became questor, prætor, and even consul. The Empress Agrippina afterwards engaged him to take care of her son, Nero, who succeeded to the empire, and so long as the advice of Seneca was attended to, Rome enjoyed tranquillity, and believed herself safe and happy under the administration of his pupil. Nero, however, became anxious to shake off the yoke of his preceptor, and found an opportunity of sacrificing him to his secret jealousy. He accused him of being an accessory in the conspiracy of Piso, and ordered him to destroy himself. The latter words the stoic heard with philosophical firmness, and even with joy ; and observed that such a mandate might have long been expected from a man who had murdered his own mother, and assassinated all his friends. He told his weeping kindred, that since he was not allowed to leave them what he believed his own, (Nero having deprived him of his possessions,) he would leave them at least his own life for an example, an innocent conduct which they might imitate, and by which they might acquire immortal fame. Nero having given him the choice of the manner of his death, Seneca caused his veins to be opened, but the blood flowing slowly, he was removed into a hot bath to accelerate the operation. This was attended with no better success, and as the soldiers were clamorous, he was carried into a stove, and suffocated by the steam, in his 53d year.—The artist has pourtrayed the philosopher bleeding in the bath, in the above performance, and in so excellent a manner, that it is reported Louis XVI. offered the Earl 6000 pistoles for it. “ The muscles of a spare old man,” observes a writer on this painting, “ whose life has been in subjection to the principles of of the most severe philosophy, are very finely and very faithfully expressed. The painter seems to have taken him, if not at a moment in which life was ready to vanish, yet surely at that when, by the loss of blood, in so old a subject, reason and sensibility must naturally have been supposed to end. His eyes seem to sink in his head ; and his approaching dissolution is foretold by the ghastly darkness which appears to lower over his whole face. Like a stoic and a philosopher, however, he dictates to the last ; and points out his sentiments with his hand, when it is evident he has scarcely strength to support his

body. But his pupils, who zealously kneel by him, are all attention; and while their eyes swell with tears, convey the idea of that infirmity, which the soul of their more rigid master spurns with disdain."—Of the introduction of the dog, which has been supposed by many to lessen the grandeur and effect of the painting, the same writer observes,—“While the artist has done all possible justice to the piece, in his fine and affecting description of the philosopher and his pupils, he intended by this stroke, no doubt, a tacit satire upon the error of human wit, as well as upon the doctrine of human pride. Spectators, therefore, must be greatly deceived, if they imagine any expression in this animal but that which is of the true stoical and insensible kind. The dog is now beholding the philosopher expire, with the same unconcern, with which the philosopher would have seen the dog; and, without reason, either to quicken or subdue his feelings, is just as profound a stoic as himself.”

Virgin and Child,.....GUERCINO.

Superb Cabinet in Silver and Tortoise-shell,....ANON.

THE BLUE DRAWING ROOM,

HUNG with blue damask, is 23 feet square, having a ceiling wrought in fine fretwork.

PAINTINGS, &c.

Magdalen,.....MARATTA.

Virgin, Child, and St. John, Matt. iii....L. CARACCI.

Ditto,.....F. FRANCIA.

Holy Family, a Sketch,.....PARMIGIANO.

Good Samaritan, Luke x. 33.....BASSAN.

Virgin and Child,	TITIAN.
Samaritan Woman, John iv.....	G. ROMANO.
Holy Family,.....	R. GHIRLANDAIO.
Magdalen,	PASINELLI.
Rebecca at the Well, Gen. xiv. 15. 45....	A. CARACCI.
<i>Noli me Tangere</i> , St. John xx. 17.....	MARATTA.
Entombing our Saviour, Mark xv. G.	TINTORETTO.
Death of Joseph, Gen. l. 26.....	C. CIGNANI.
Virgin, Child, and St. Catherine,.....	OLD PALMA.
Adoration of the Shepherds, Luke ii. 16....	CIGNANI.
Virgin and Dead Christ,	MARATTA.
Marriage of St. Catherine,.....	SCHIAVONE.
Sybil,.....	GUIDO.
Adam and Eve lamenting over Abel, Gen. iv.	CELESTI.
Samaritan Woman, John iv.....	MARATTA.
China Figures, personifying the Four Quarters of the Globe and the Seasons of the Year,.....	ANON.
Lion and Horse, in Bronze,.....	ANON.
The elegant china pieces, and the two figures in bronze, are placed on the chimney-piece.	

THE GREEN DRESSING ROOM,
HUNG with green cut velvet, is 19 feet 8
inches long, and 17 feet 9 inches wide,

and is most elegantly furnished. The toilette table exhibits a complete set of filigree dressing plate, &c.

PAINTINGS, &c.

Jupiter and Juno,.....PARMIGIANO.

Juno was the daughter of Saturn and Ops, and sister to Jupiter, who was not insensible to her many charms. That he might be enabled to gain her confidence, he changed himself into a cuckoo, raised a great storm, and made the air unusually chill and cold. Under this form he went to the goddess, starved and shivering. Juno pitied the cuckoo, and took him into her bosom. When Jupiter had gained these advantages, he resumed his original form, and obtained the gratification of his desires after he had made a solemn promise of marriage, which was accordingly celebrated with the greatest solemnity.

Mary Magdalen anointing our Saviour's Feet, John xii. 3.....E. LE SUEUR.

Holy Family,.....PARMIGIANO.

Tribute Money, in Two Colours, Matt. xvii. 27.
.....G. MUTIANO.

Charles V. doing Penance,.....A. SACCHI.

Nativity, Luke ii. 6. 7.....TEMPESTA.

Assumption of the Virgin, on copper,....A. CARACCI.

Joseph and our Saviour,.....F. BAROCCIO.

Queen Elizabeth, with flaxen Hair, rich laced Ruff, and a Profusion of Jewels, pan.....GERARDS.

Virgin and Child,.....F. LAURI.

Nativity, Luke ii. 6. 7.....C. DOLCI.

Last Supper, Luke xxii. 19.....A. SACCHI.

- Angels appearing to the Shepherds, Luke ii. 9. 10.
C. TEMPESTA.
- Virgin in Agony, on copper, copied from Raphael,
C. MARATTA.
- The Three Marys at the Sepulchre, Matt. xxvii. 61.
E. LE SUEUR.
- Holy Family,.....SCHIDONE.
- Joseph, Virgin, and Bambino, G. ANDR. DE FERRARI.
- Cupid pulling Fortune by the Hair,.....P. LIBERI.
- Virgin,.....S. FERRATO.
- Perspective View of the Inside of a Chapel, STENWYCK.
- Adoration of the Wise Men, Matt. ii. DIEPENBEKE.
- Christ bearing the Cross, Matt. xvi. 24.....A. SACCHI.
- Nativity,.....H. BLESS.
- Virgin and Child,.....TITIAN.
- Ditto and St. John,.....DOMENICHINO.
- Angel's Head,.....MARATTA.
- Assumption of the Virgin,.....DOMENICHINO.
- Marriage in Cana, St. John ii. 1. &c.....A. SACCHI.
- Magdalen in the Desert, on copper, copied from Corregio,
RAFFAELINO.
- Holy Family,.....S. BOURDON.
- Hiring the Labourers, Matt. xx. 2.....D. FETTI.
- Virgin adoring our Saviour,.....F. BAROCCIO.
- Pygmalion first offering to Venus,.....P. LIBERI.

Pygmalion was a celebrated statuary, of the island of Cyprus. Considering the great inconveniences of marriage, he resolved to live single: but afterwards mak-

ing an elegant statue of a most beautiful woman, he fell so much in love with his own workmanship, that at his earnest request and prayers, according to the mythologists, Venus changed the statue into a woman. His wishes being thus granted, he married her, and had by her a son named Paphos,

“ From whom the island doth its name receive.”

Holy Family,.....V. CASTELLI.

Adoration of the Shepherds, Luke ii. DE FERRARA.

Mary with the Dead Christ, on copper,....VANDYCK.

Fortune kissing Prudence,.....P. LIBERI.

Virgin and Child,.....GUIDO.

Superb Dresden China Figures, on the Chimney-piece, representing the Four Seasons, and Two River Deities,.....ANON.

Sophia Countess of Exeter, enamelled,.....ZINCHE.

. This fine miniature, is suspended on the arm of Time, who stands on the centre of the chimney-piece.

Fine old Japan Cabinet supporting a filigree Temple.

THE JAPAN CLOSET,

HUNG with green cut velvet, is 10 feet 9 inches long and 10 feet wide, and contains two glass-cases, in which is an extensive collection of fine miniatures, curiosities, &c. The walls of this room are hung with the following

PAINTINGS.

Christ walking on the Sea, Matt. xiv. G. LANFRANCO.

Virgin, Child, and St. John,.....P. PARMIGIANO.

Lot and his Two Daughters, Gen. xix. 30, &c.
.....C. MANTEGNA.

Bacchus and Ariadne,.....B. LUTI.

See fable, page 23.

Jupiter and Juno,.....F. LAURI.

See fable, page 116.

Galatea combing her Hair over a Shell, with Bracelets
on her Arms, and Gauze flung carelessly about her,
.....F. ALBANO.

George II. had a copy of this painting in his snuff
box.

Venus, Satyr, and Cupids,.....F. LAURI.

Judgment of Midas,.....IBID.

Midas, a King of Phrygia, had the imprudence to
support that Pan was superior to Apollo in singing and
playing upon the flute, for which rash opinion the of-
fended god changed his ears into those of an ass, to shew
his ignorance and stupidity.

“ Punish’d in the offending part, he bears
Upon his skull a slow-pac’d ass’s ears.”

Midas attempted to conceal this degradation from his
subjects and servants, but one of the latter having seen
the long ears, (although being enjoined to secrecy by his
master,) opened a hole in the earth, and whispered there
that Midas had the ears of an ass. On that place, as the
poet mentions,

“ In time, of trembling reeds a plenteous crop
From the confided furrow sprouted up ;
Which, high advancing with the ripening year,
Made known the tiller, and his fruitless care :
For then the rustling blades, and whisp’ring wind,
To tell th’ important secret both combin’d.”

Spaniard,.....D. D. VELASQUEZ.

Dejanira and the Centaur,.....L. GIORDANO.

Dejanira was the daughter of Ceneus, King of Ætolia, and wife of Hercules. As she was once travelling with her husband, they were stopped by the swollen streams of the Evenus, but the centaur Nessus, with the consent of Hercules, carried her to the opposite shore. He there attempted to offer her violence, and carry her off. Hercules, upon this, aimed a poisoned arrow at the seducer:

“ The centaur’s back admits the feathered wood,
And through his breast the barbed weapon stood ;
Which, when in anguish through the flesh he tore,
From both the wounds rush’d forth the spumy gore
Mix’d with Lernæan venom ; this he took,
Nor dire revenge his dying breast forsook.
His garment in the reeking purple dy’d,
To rouse love’s passion, he presents the bride.”

Dejanira accepted it, being informed that it had the power of reclaiming a husband from unlawful loves ; and when Hercules proved faithless to her bed, she sent him the centaur’s tunic, which instantly caused his death. Dejanira was so disconsolate at the death of her husband, which she had ignorantly occasioned, that she destroyed herself.

Mercury and Venus teaching Cupid,.....B. LUTI.

Approach of Day,.....F. LAURI.

Venus rising from the Sea...,.....C. GHERARDI.

Venus and Adonis,.....F. LAURI.

See fable, page 57.

Apollo flaying Marsyas,.....IBID.

See fable, page 74.

Mary Queen of England, with rich laced Head-dress,
small quilled Ruff, and splendid Chain round her
Waist, a small three-quarters, on pan.....HOLBEIN.

“ Give place ye ladyes and begone,
Boast not yourselves at all,
For whye ? behold there cometh one,
Whose face will stayne you all.”

HEYWOOD, IN HARLEIAN MSS.

Martrydom of St. Lawrence,.....	F. LAURI.
Roman Ruins,.....	VIVIANI.
Landscape and Figures,.....	VANDER MEULEN.
Cat and Dead Game,.....	D. KONINCK.
St. Sebastian,.....	C. DOLCI.

See page 77.

Lord Treasurer Burghley in Robes of the Garter, on
pan. fine,.....GERARDS.

William Cecil, Lord Burghley, being justly considered the chief of that family, in raising it to its present elevated rank, and also the principal founder of the House, (the history of which is now before the reader,) it may be necessary to give his memoirs at some length.—He was a descendant from the ancient and honourable family of Sitsilt, or Cecil, of Alterennes, in Herefordshire, and the son of Richard Cecil, master of the robes to Henry VIII. by Jane, daughter and heiress of William Heckington, Esq. of Bourn, in Lincolnshire. He was born in the house of his grandfather, David Cecil, at Bourn, September 3d, 1520, and was first educated at Grantham, afterwards at Stamford, and lastly at St. John's College, Cambridge. His early thirst for learning soon caused him to endow himself with a great store of general knowledge. In 1541 he entered Gray's-inn for the purpose of studying the law, during which occupation he disputed with two chaplains about the power of the Roman Pontiff, and proved his great superiority over them in the discussion. This circumstance introduced him to the knowledge of Henry VIII. who gave him the office of *custos brevium*, which he took possession of in the beginning of the reign of Edward VI. shortly after his marriage with the sister of Sir John Cheke. He took to his second wife Mildred, daughter of Sir Andrew Cooke, and was made master of requests in 1547, in which year also he attended the Duke of Somerset at the battle of Musselburgh, where he narrowly escaped a cannon shot. Edward afterwards made him secretary of state; but in 1549 he was imprisoned by the party formed against the protector; and accepted his libera-

tion, and regained his offices, under the Duke of Northumberland, the destroyer of his old patron, the Duke of Somerset.—Although a rigid protestant, his abilities were estimated at so high a rate by Mary, that he retained all his official duties and privileges upon her accession to the throne,—and also procured liberty of conscience from her majesty. During her reign he corresponded with the Princess Elizabeth, by whom he was afterwards made privy counsellor and secretary of state, in which stations he continued the remainder of his life. He became a great favourite with Elizabeth when she ascended the throne, and was always consulted by her in her most important affairs. By his advice she protected the reformed religion in Scotland, for which, in 1561, he obtained the situation of master of the wards.—A plot to overthrow him was about this time attempted by his rival, Leicester, from which he narrowly escaped through the interest of the Queen, who was privy to the designs of his enemies; and who, to shew them the estimation in which she held her counsellor, raised him to the peerage, by the title of Baron of Burghley. Another conspiracy was shortly afterwards formed against him, which being discovered to be headed by the Spanish ambassador, he was immediately ordered to leave the kingdom.—The favours of the Queen continued to shower upon him; for in June, 1572, he was honoured with the order of the garter; and in September following, was appointed lord high treasurer.—The easy discharge of his great variety of duties rendered him an inestimable courtier in the eyes of Elizabeth; and his engagement in the trial of the Queen of Scots, although a measure highly condemned by most of his historians, tended to augment her high opinion of him. She would sometimes, however, reproach him: once when he left court through illness, she called him “a froward old fool;” and another time she treated him as a miscreant and coward for having on a particular occasion supported the Earl of Essex’s claim in opposition to her wishes.—In 1589 he lost his wife, whose learning, benevolence, and piety, caused him to mourn her death with the deepest regret. He wished now to resign his public duties; but that the Queen would not allow; and her unwillingness was naturally to be expected, so long as she conceived him to manage the eccle-

siastical, financial, admiralty, and other important affairs of the country, with such great wisdom and moderation. The maxim to which he adhered, and which carried him through his complicated concerns, was this, that "the shortest way to do many things was only to do one thing at once."—When eager to make peace with Spain, the lord treasurer was warmly opposed by the youthful soldier, Essex, upon which he pointed out to him these words in his prayer book,—“Men of blood shall not live out half their days.” This was his last memorable act; for, worn down with age, he departed this life August 4th, 1598, and was buried in the family vault, in the church of St. Martin’s, Stamford Bar, where a sumptuous monument is erected to his memory.—Theobalds was his favourite residence, where he lived in a style suited to his rank; but besides this house he built another in the Strand, where Exeter-change now stands; and a third, as has before been stated, he founded upon an old mansion on his family estate at Burghley.—His character as a landlord may justly be held forth as an example: he neither raised his rents nor displaced his tenants, and many enjoyed under him estates for £20. a year which might have been let at £200. At his death he left £4000. a year in land, £11,000. in money, and £14,000 in effects.

Lady’s Head,.....GUIDO.

Pigeons,.....KONINCK.

Landscape and Figures,.....VANDER MEULEN.

Landscape,R. SAVERY.

Martrydom of St. Stephen, on cop. Acts vii. 59.

.....F. LAURI.

Head of Charles IX. of France, with a black Bonnet, Feathers, and Band of Jewels, quilled Ruff, and close Jacket, on board,.....HOLBEIN.

A most perfidious and cruel king, who was crowned in his 10th year, in 1560. He made peace with the Hugonots, and then slaughtered 30,000 of them, Aug. 24th, 1572. He was of a lively genius, composed a book on

hunting, and valued himself on his skill in phisiognomy ; but he thought courage consisted in swearing and taunting his courtiers. He died in 1574.

Dead Christ and the Three Marys, on copper,
.....P. DA CORTONA.

Head,.....TITIAN.

Virgin, Dead Christ, and Angels,.....VAN REMEE.

Lord Treasurer Burghley's Mother, in a quilled black Hood, and Fur Gown, on board,.....ANON.

She was the daughter and heiress of William Heckington, Esq. of Bourn, in Lincolnshire, and lived a widow 35 years. She died in 1587, aged 87, and was interred at St. Martin's, Stamford Baron.

NORTH GLASS-CASE, OR CABINET.

1 Landscape,.....ANON.

2 Wise Men's Offerings, Matt. ii. 11. very fine,
.....DIXON.

3 Landscape,ANON.

4 Charles II.....ANON.

5 Hon. Charles Cavendish, in Armour,...HOSKINS.

He was the second son of William the second Earl of Devonshire, and brother of the third Earl ; and served as lieutenant-general under his cousin, the Marquis of Newcastle. He fell at Gainsborough in the civil wars, on the 30th July, 1643, aged 23. After a period of 30 years his body was removed to the family vault at Derby. The following beautiful epitaph was composed to his memory by Waller :

“ Here lies Charles Ca'ndish : let the marble stone
That hides his ashes, make his virtue known.
Beauty and valour did his short life grace,
The grief and glory of his noble race :
Early abroad he did the world survey,
As if he knew he had not long to stay ;

Saw what great Alexander in the east,
 And mighty Julius conquer'd in the west ;
 Then, with a mind as great as their's, he came
 To find at home occasion for his fame ;
 Where dark confusion did the nations hide,
 And where the juster was the weaker side.
 Two loyal brothers took their sovereign's part,
 Employ'd their wealth, their courage, and their art.
 The elder did whole regiments afford,
 The younger brought—his conduct and his sword.
 Born to command, a leader he begun,
 And on the rebels lasting honour won :
 The horse, instructed by their gen'ral's worth,
 Still made the King victorious in the north :
 Where Ca'ndish fought the royalists prevail'd,
 Neither his courage nor his judgment fail'd :
 The current of his vict'ries found no stop,
 Till Cromwell came, his party's chiefest prop ;
 Equal success had set these champions high,
 And both resolv'd to conquer, or to die :
 Virtue with rage, fury with valour strove ;
 But that must fall,—which is decreed above !
 Cromwell, with odds of numbers and of fate,
 Remov'd this bulwark of the church and state ;
 Which the sad issue of the war declar'd,
 And made his task, to ruin both, less hard.
 So when the bank neglected is o'erthrown,
 The boundless torrent does the country drown.
 Thus fell the young, the lovely, and the brave ;
 Strow bays and flowers on his honour'd grave."

6 A Lady,.....ANON.

7 David Cecil,.....J. HOSKINS.

He was the son of John the fourth Earl of Exeter,
 by Frances, his first wife: he died in his youth. This
 portrait was taken in 1644.

8 Justus Lipsius,.....ANON.

He was an accurate and learned Flemish critic, born
 near Brussels, in 1547, and became professor of history
 and the belles-lettres at Lorraine, Cologne, and Leyden.
 His changes in religion were very remarkable; being
 first a catholic, then a lutheran, afterwards a calvinist,
 and lastly a catholic again. He died in 1606. His works
 were published at Antwerp, in 6 vols. folio, in 1637.

9 Thomas Chambers, Esq. of London and Derby.

10 Sir Robert Cecil, Knt.....COOPER.

He was the son of the Lord Treasurer, by his second wife, born June 1, 1563, and educated at St. John's, Cambridge. At the age of 22, he was elected M. P. for Westminster, and afterwards served in many parliaments for Hertfordshire. In 1591 he received the honour of knighthood, and was sworn into the privy council; and was afterwards chancellor of the duchy of Lancaster and keeper of the privy seal. In 1599 he succeeded his father as master of the court of wards; in 1603 he was created Baron Cecil, of Essendine, in the county of Rutland; in the following year Viscount Cranbourn; and in 1605 Earl of Salisbury and K. G. having precedence of his brother Thomas, who was the same day created Earl of Exeter. He was chosen chancellor of the university of Cambridge, in 1608, and succeeded Thomas Earl of Dorset in the office of lord high treasurer of England. He died May 24, 1612. He was of a delicate constitution, and deformed in person, but his understanding compensated for his bodily defects, and it was greatly improved by a most liberal education. His father took pains to instil into him the knowledge requisite for a courtier and statesman, which qualified him to discharge his high offices with great ability. In industry and capacity he was little inferior to his parent, but more artful, more insinuating, and far more insincere. King James called him his "*little beagle*," alluding to the many discoveries he made, of which he sent him intelligence.

11 Sir Isaac Newton, Knt. fine,.....LEWIS CROSSE.

This celebrated philosopher and mathematician was born at Woolsthorpe, in Lincolnshire, on Christmas day, 1642. He was one of the greatest geniuses that the world ever produced. Of his numerous works, the two following are the most esteemed abroad as well as in his own country; his "*Treatise on Optics*," and his "*Naturalis Philosophiæ Principia Mathematica*." The following couplet, ascribed to Pope, is a high eulogium on his intellectual character :

"Nature and Nature's laws lay hid in night;
God said, let Newton be,—and all was light."

He enjoyed remarkable good health till the period of his dissolution, owing to his great temperance, and, perhaps, to the equanimity of his temper, which was hardly ever

known to be ruffled. An anecdote is told of him which strikingly proves this mildness of disposition. He had been for a number of years employed upon some philosophical discovery, and consequently had amassed numerous papers, and books, wherein he had noted down his remarks. When nearly at the completion of his labour, he one day had occasion to leave his study, wherein he accidentally shut up his favourite little dog. On his return he found the whole room in flames, caused by the animal having thrown down a candle amongst the papers. "Ah! Dido," said the philosopher, on this mortifying circumstance, "thou little knowest the injury thou hast done me." Sir Isaac added to his other great qualities a thorough belief in revelation, and spent a good part of his time in studying and explaining the prophetic scriptures. The following anecdote of this great man may be useful, and, therefore, merits a place here. Dr. Halley was an unbeliever, and was once speaking rather freely on the subject of revelation, in company with Sir Isaac, who pointedly said to him—"Dr. Halley, I am always glad to hear you when you speak about astronomy, or other parts of mathematics, because that is a subject you have studied, and well understand; but you should not talk of christianity, for you have *not* studied it; *I have*, and know you know nothing of the matter." Sir Isaac was never married, and perhaps had never time to think of it, being constantly immersed in the profoundest studies, and not being willing to have them broken by domestic concerns. He died at the age of 85, in 1727, and his remains were interred, after lying in state in Jerusalem-chamber, in Westminster-abbey, where a noble monument has been erected to his memory.

12 Virgin and St. John, in Enamel,.....PETITOT.

13 Diana and Actæon,.....ANON.

This piece is set in shagreen studded with gold, and is $27\frac{1}{2}$ inches high and 5 inches broad. See fable, page 61.

14 Sibylla Persica,.....SILVIA STERN.

One of the heathen virgins that prophesied concerning Christ. The Romans had a great veneration for the oracles of the Sibyls, and kept what they could procure

of them in the capitol, to which they had recourse in cases of difficulty. There are now eight sibylline verses extant, but they are universally reckoned spurious.

- 15 Venus,.....MACPHERSON OF FLORENCE.
- 16 Virgin, Christ, and St. John, in Enamel, PETITOT.
- 17 Letitia Countess of Exeter,.....ROCQUET.
- 18 Virgin, Christ, and St. John, on a Bloodstone.
- 19 The Hon. Robert Boyle,.....J. POOL.

Robert Boyle, a most distinguished philosopher and chemist, and an exceedingly pious man, was the seventh son of Richard Earl of Cork, and born at Lismore, in Ireland, in 1626—7. He was principal founder of the Royal Society, invented the air pump, and secured himself immortal fame by his numerous philosophical writings. Throughout his life he was also actively employed in extending the christian religion, and translated and published several works to further his intentions. He died in 1691.

- 20 Lady Elizabeth Essex,.....ANON:

Elizabeth was the daughter of Algernon Percy, Earl of Northumberland, by Anne, daughter of William Cecil, K. G. the second Earl of Salisbury. She was the wife of Arthur Capel, Earl of Essex, and died in a good old age, and was interred at Watford, Herts. the 5th of February, 1718.

- 21 A Head,.....ANON.

- 22 Brownlow the Eighth Earl of Exeter,.....ANON.

- 23 Oliver Cromwell,.....WALKER.

This portrait is said to have been given to the Earl of Exeter by Cromwell himself.

- 24 Hannah-Sophia Countess of Exeter,.....ANON.

- 25 Brownlow the ninth Earl of Exeter,.....ANON.

- 26 Lady Exeter,.....ANON.

- 27 Titian,.....MISS STERN.
 28 Guido,.....IBID.
 29 Lady Elizabeth Cecil, Wife of John Chaplin, Esq.
SPENCER.
 30 Madam Sevigne,ANON.

This was a French lady, of a noble family, who rendered herself deservedly popular by her letters on historical, moral, and miscellaneous subjects, written to her daughter, the Countess de Grignan, which are spoken of with much approbation by Voltaire. She is also said to have decided the famous dispute between Perrault and Boileau, respecting the ancients and the moderns. "The ancients," said Madame Sevigne, "are the finest, and we are the prettiest." Although thus amiable and enlightened, she exulted in the extirpation of protestantism in Provence, by the power of her son-in-law, Count de Grignan; and even speaks with levity of the sufferings of the Hugonots, *dragooned* into the bosom of the *true church*. She died in 1696, aged 70.

- 31 Louis XIV.....PETITOT.
 32 Indolence,.....U. URBANE.
 33 Louisa de Queroualle,.....COOPER.

A French lady, and one of the mistresses of Charles II. She was sent into England by Louis XIV. in 1670, in the train of the Duchess of Orleans, the King's sister, to bind our monarch to the French interest, which she did most effectually. She occasionally dissembled love, the vapours or sickness, and rarely or ever failed of working the easy monarch to her point. Her polite manner and agreeable temper riveted the chains which her personal charms had imposed upon him. She had the first place in his affections, and he continued to love her to the day of his death. He created her Baroness Petersfield, Countess of Farnham, and Duchess of Portsmouth; and prevailed on the King of France to confer upon her the title of Duchess of Aubigny, in France. She left a son, Charles Lenox, the first Duke of Richmond. Her beauty, which

was not of the most delicate kind, seemed to be very little impaired at seventy years of age. She died at Paris, in 1734, aged 89 years.

34 Female Figure,.....GIORGIONE, 1775.

35 General Paoli,.....ANON.

Pascal Paoli was born of a good Corsican family in 1726, and was, at the age of 29, made commandant-general of the island. He established a regular administration among the undisciplined Corsicans, and formed a considerable body of regular troops. He instituted an university, with the view of softening the manners by cultivating the sciences. Pascal supported the Corsicans for some time against the gold of the Genoese, and the arms of France, but at length the latter prevailed, and he was compelled to retire, in 1769, to England, where he took up his abode in the capital.

36 Pigeons, from the Mosaic, dug out of Adrian's Villa, at Trivoli,.....BYERS.

37 Vertumnus and Pomona,.....P. BUTLINI.

Pomona, a nymph at Rome, was particularly delighted with the cultivation of the earth; she disdained the toils of the field, and the fatigues of hunting. Many of the gods of the country endeavoured to gain her affection, but she received their addresses with coldness. Vertumnus, a deity who presided over the spring, amongst the rest, became her suitor.

“ To gain her sight, a thousand forms he wears,
And first a reaper from the field appears;
Sweating he walks, while loads of golden grain
O'ercharge the shoulders of the seeming swain.
Oft' o'er his back a crooked scythe is laid;
And wreaths of hay his sun-burnt temples shade;
Oft' in his harden'd hand a goad he bears,
Like one who late unyok'd the sweating steers.
Sometimes his pruning hook corrects the vines,
And the loose stragglers to their ranks confines.
Now gath'ring what the bounteous year allows,
He pulls ripe apples from the bending boughs.
A soldier now, he with his sword appears;
A fisher next, his trembling angle bears;
Each shape he varies, and each art he tries,
On her bright charms to feast his longing eyes.

A female form at last Vertumnus wears,
 With all the marks of rev'rend age appears,
 His temples thinly spread with silver hairs:
 Prop'd on his staff, and stooping as he goes,
 A painted mitre shades his furrow'd brows."

In this disguise the god enters the gardens, addresses the maid on her happiness, and in glowing language praises her many charms. He recommends her to taste the joys of the connubial state, and to fix on Vertumnus for her mate,—on whom he dwells in high strains of encomium, and who, he assures her, lives for her alone. In vain, however, he thus plies her with his amorous persuasion; but at length changing himself into his natural form,

"The nymph surveys him, and beholds the grace
 Of charming features, and a youthful face,
 In her soft breast consenting passions move,
 And the warm maid confess'd a mutual love."

38 Anne Countess of Exeter, Daughter to the Earl of Devonshire,.....PETITOT.

39 Venetia-Anastatia Stanley,.....ANON.

She was the daughter and co-heiress to Sir Edward Stanley, K. B. of Tonge-castle, Shropshire, and the wife of Sir Kenelm Digby, Knt. She was a lady of extraordinary beauty and fame: she wore different hair-dresses, and different coloured eyebrows, to see which suited her complexion best. Sir Kenelm was so enamoured with her beauty, that he attempted to raise her natural charms, and preserve her health, by a variety of whimsical experiments: he fed her with capons, fattened by the flesh of vipers, and introduced into England the great snail *pomatia*, as a medicine, for the use of his lady. He was perpetually inventing new cosmetics, and it is thought she fell a victim to these unnatural arts, for she was found dead in her bed, May 1, 1633, in the 33d year of her age. There is a portrait of her at Althorp, done after she was dead, by Vandyck.

40 Landscape,.....ANON.

41 Virgin,.....R. MANGONI.

42 Two Heads, in Pencil,.....A. BOSSE.

44 Henry VIII. in Enamel,.....ANON.

- 45 Piece of Japan,.....ANON,
 46 Our Saviour on the Cross, done with a Pin,
VOLINGNY,
 47 Jupiter and Io, copied from Corregio,.....IBID.

Io was the daughter of Inacus and Ismene, and beloved by Jupiter, who, to conceal her from Juno, changed her into a white cow. Juno, discovering the cheat, begged her of Jupiter, who dared not to refuse her request, least he should by that means increase her jealousy.

“ The goddess then to Argus straight convey’d
 Her gift, and him the watchful keeper made.
 Argus’s head an hundred eyes possess’d,
 And only two at once reclin’d to rest ;
 The others watch’d, and, in a constant round
 Refreshment in alternate courses found.”

Jupiter sent Mercury in the disguise of a shepherd to Argus, who, being lulled to sleep with the music of the rustic’s pipe, was immediately beheaded by him. Juno, enraged at the death of Argus, committed Io to the Furies, who was afterwards restored to her former shape, and worshipped under the name of Isis by the Egyptians.

EAST GLASS-CASE, OR CABINET.

- 1 Virgin and Child,.....ANON,
 2 Venus and Adonis, in Water Colours, very fine,
 from a Design of Titian’s,.....OLIVER, 1631.

See fable, page 57.

- 3 Virgin and Child,.....ANON,
 4 Elizabeth Countess of Devonshire, a three-quarters,
 in white and red Ribbons, 6 inches by 4, enamelled
 on Gold,.....COOPER.

She was the second daughter of William Cecil, the second Earl of Salisbury, and wife to William Cavendish, the third Earl of Devonshire. She died Nov. 16, 1689, and was buried in Westminster-abbey.

5 Ernestus Augustus, and Sophia, his Wife,....ANON.

He was the first Elector of Hanover, and his wife was the daughter of Frederick King of Bohemia, by Elizabeth, daughter of James I. of England. They were the parents of George I.

6 Charles-Edward Stuart,.....ANON.

He was the son of James Stuart, (commonly called The Pretender, and son of James II. who died 1766,) born at Rome, 1720, and was called Prince of Wales as long as his father's pretensions to the crown of England were kept alive; afterwards, from courtesy, the Count of Albany. He made an unfortunate expedition into Britain, in 1745, and died of an apoplexy at Florence, without legitimate issue, in 1788. He was buried in the cathedral church at Frescati, of which See the Cardinal Duke of York, his brother, was bishop.

7 Maria-Matilda,.....ANON.

She was a princess of the house of Strolberg, born 1752, and was married, at St. German's, in 1772, to the above Charles Stuart. She died at Rome in 1797, aged 71. s. p.

8 Dutch Landscape,.....ANON.

9 John the fourth Earl of Exeter,.....HOSKINS.

10 Countess Elizabeth,.....ANON.

She was the daughter of John Earl of Bridgewater, and wife of David the third Earl of Exeter.

11 Lady Ann Cecil,.....HOSKINS.

This lady was the second daughter of the second Earl of Salisbury, and was baptized at the chapel-royal, Whitehall, Feb. 23, 1612. She was the first wife of Algernon Percy, the tenth Earl of Northumberland, and died in 1637, leaving issue five daughters.

12 Lady Elizabeth Percy,.....COOPER.

She was cousin-german to the last-mentioned lady, the second daughter of Theophilus the second Earl of Suffolk, and second wife of Algernon Percy, the tenth Earl

of Northumberland, by whom she had Joceline the eleventh Earl. She survived her lord nearly forty years, died in 1704, aged 97, and was buried at Petworth. By this alliance, the Percys became possessed of Northumberland-house, in the Strand, London, originally built by Henry Howard, Earl of Northampton, who gave it to his nephew, Thomas Earl of Suffolk, by whose granddaughter, Elizabeth, it was transferred as above.

13 Our Saviour crowned with Thorns,.....ANON.

14 A young Lady, her Brother, and black Servant, in Water Colours, 6 inches by 8,.....DIXON.

15 Guido's Sibyl, in the Welbrakens Collection, a copy,.....MRS. MURON.

16 William Cecil, Lord Ross, in Armour, 3 inches oval,.....P. C. 1677.

17 Sir Edward Cecil, Knt.....HOSKINS.

He was the second son of Thomas the first Earl of Exeter, born in 1571, and became one of the most considerable generals in his time. He served in the Netherlands thirty-five years, with great applause, and commanded as admiral in the fleet employed in the unsuccessful expedition against Cadiz. In 1625 he was advanced to the dignity of Baron Cecil, of Putney, and the following year created Viscount Wimbleton. After his return from the wars, he was made one of the privy council, lord-lieutenant of Surrey, and governor of Portsmouth. He was thrice married, and died at Wimbleton, in 1638.

18 Silvia Stern, painted at Rome,.....ANON.

19 Raphael, square,.....MISS STERN.

20 Venus and Cupid,.....ANON.

21 Small Landscape,.....ANON.

22 Luca Giordano, on a Card,.....HIMSELF.

23 Master Cecil,.....HOSKINS.

24 Mrs. Ann Kirk, 1½ inch oval,.....IBID.

She was dresser to Henrietta-Maria, Queen of Charles I. and was a competitor for this situation with Mrs. Nevill, to whom she was preferred. When the King withdrew from Hampton-court, he ordered Col. Whalley to send her the Queen's picture, in which she was painted in blue satin, sitting on a chair.

25 A Cardinal, on Ivory,.....ANON.

26 Ditto,.....ANON.

27 Henrietta-Maria,.....HOSKINS.

This lady was the daughter of Henry the Great, King of France, and married to Charles I. of England. She returned to the latter place in 1660, after an absence of about nineteen years, and was shortly afterwards secretly married to Harry Jermyn, Earl of St. Albans. On the breaking out of the plague, she went back again to France, where she died, in August, 1669, in the 60th year of her age. Her body was interred in the church of St. Denis, at Paris, and the oration spoken by Father Senault, who imputed the troubles of her unfortunate husband to his infidelity.

28 Christ taken down from the Cross,.....ANON.

29 Mercury, Venus, and Cupid,.....HOSKINS.

THE CRIMSON VELVET BED ROOM,

WHOSE dimensions are 19 feet 8 inches long, and 17 feet 10 inches wide, is hung with ancient tapestry, ornamented with figures from Æsop's Fables, and wove in France, by Jaunt.

PAINTINGS.

Hebe, copied from Hamilton,.....A. KAUFFMAN.

Hebe, the daughter of Juno, was the goddess of youth, and cup-bearer to Jupiter. She afterwards married Hercules, when he was raised to the rank of a god, and bore him two sons. As Hebe had the power of restoring gods and men to the vigour of youth, she, at the instance of her husband, performed that kind office to Iolas, his friend. She is generally represented as a young virgin, crowned with flowers, and arrayed in a variegated garment.

Abraham's Dismission of Hagar and Ishmael, Gen. xxi. 14.....A. CELESTI.

Death of Rachael, Gen. xvi, 19.....IBID.

Thomas Howard, with a small Ruff, S S Collar, pendant George, and white Staff of Office, CORREGIO.

Thomas Howard was the third Duke of Norfolk, and lord treasurer of England in the reign of Henry VIII. He died in 1554, aged 66 years.

Inside of a Cottage,.....F. BAROCCIO.

Head of Thomas Cromwell, Earl of Essex,.....ANON.

He was the son of a blacksmith, at Putney, but being a man of great natural parts, he obtained the notice of Cardinal Wolsey. His first place at court was master of the King's jewel-house; he was afterwards created a peer, made master of the rolls, and keeper of the privy seal, and was the chief instrument of Henry VIII. in the dissolution of the monasteries. At length he was attainted for heresy and high treason, and beheaded on Tower-hill, July 28th, 1540.

Ancient small three-quarter Portrait, in a close black Jacket and Bonnet, and Collar of the Garter, ANON.

THE CRIMSON VELVET DRESS- ING ROOM

ADJOINS the Hall in the west front, and is 19 feet 8 inches long, and 17 feet 10 inches wide. It exhibits the following

PAINTINGS.

William Cavendish, Duke of Newcastle, with a Star and pendant George,.....VANDYCK.

William Cavendish was the son of Sir Charles Cavendish, by Catherine, daughter of Lord Ogle, born in 1592. He rendered great services in a military capacity to Charles I. but the destruction of the royal cause obliged him to go abroad. While he was in exile he wrote a "Treatise on Government, and the Interest of Great Britain with respect to the other Powers of Europe." He accompanied Charles II. on his return to England, and was shortly afterwards created Duke of Newcastle. He also wrote a celebrated "Treatise on Horsemanship," and several plays and poems; and died in 1676.

Battle of the Boyne,.....VANDER MEULEN.

The Boyne is a river in Ireland, rendered famous by the battle fought there in 1690 between King James II. and King William III. The troops headed by the latter monarch were ordered to force a passage over the river, which, after an obstinate resistance they effected, and caused the enemy to flee with precipitation. The Irish lost about fifteen hundred men, and the protestants about one-third of that number.

Virgin and Child,.....LEONARDO DA VINCI.

Virgin, Child, Elizabeth, and Joseph,.....P. LAURI.

Garland of Flowers,D. SEGERS.

- Landscape, Morning,.....TEMPESTA.
 Ditto, Evening,.....IBID.
 St. Stephen,.....IBID.
 Christ and the Samaritan Woman, John iv. from the
 Zingera of Corregio,.....VALENTINO.
 Venus and Adonis,.....G. CHIARI.
 Virgin and Child,.....GUIDO.
 Jacob's Dream, Gen xxviii. 11. 15.....D. FETTI.
 Holy Family,.....C. MARATTA.
 Four Evangelists,.....L. DA VINCI.
 These were given to Lord Exeter in 1798, by Gen.
 Leland, M. P. for Stamford.
 Birds,.....D. KONINCK.
 Animals,.....IBID.
 Portrait of a Boy,.....VELASQUEZ.
 Oliver Cromwell, in Armour,R. WALKER.
 John Lord Burghley, afterwards the sixth Earl of
 Exeter, with a Dog and Gun, a whole length,
WISSING.
 There is an engraved half-sheet mezzotinto of this
 painting by J. Smith, dated 1686.
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PRIVATE ROOMS, HALLS, &c.

A SUIT of apartments, elegantly fitted up,
 and occupied by the late Marquis, also

contains some excellent paintings, but as they are not shewn to the visitors of the House, it will be unnecessary to give more than a cursory notice of them. The names therefore, of the pieces, and of the artists, will, it is believed, amply suffice, (excepting where the descriptions are of particular interest, and afford information, not undesirable, even though the painting may be unknown.) The biography of the family portraits is given as elucidating, and forming a part of the history of the House. In one of the north drawing rooms are exhibited the following paintings.

Lady Rachael Russel,.....	VANDYCK.
Landscape,.....	TEMPESTA.
Two Sketches,.....	BASSAN.
Mrs. Pelham,.....	ROMNEY.
Mrs. Bates,.....	A. KAUFFMAN.
Lucretia,	GUIDO.
Elizabeth Countess of Exeter,.....	DOBSON.

She was interred in Clerkenwell church, London, where a black marble tomb is thus inscribed to her memory:—" Here lyeth Elizabeth Countess Dowager of Exeter, daughter of Sir William Drury, of Haustead, in the county of Suffolk, Knt. and co-heiress of Sir Robert Drury, her brother. She was married to William Cecil, Knight of the most Noble Order of the Garter, Lord

Burghley, Earl of Exeter, sonne to Thomas Lord Burghley, Earl of Exeter, and grand-child to the illustrious William Lord Burghley, lord treasurer to Queen Elizabeth. By the said Earl she had three daughters and heirs. Elizabeth married to Thomas Howard, Viscount Andover, Earl of Berkshire: Diana married first to Henry Lord Vere, Earl of Oxenford; after his death she married Thomas Lord Bruce, Baron of Whorleton, Earl of Elgin: Anne married Henry Lord Gray, of Grooby, Earl of Stamford. She died at her house called St. John's, the 26th day of February, 1658: her age was about 80 years, leaving behinde her an example for piety, wisdom, bounty, charity, and all goodness fit for the imitation of all ladies of honour and virtue."

Lady Williams,.....SMITH.

A bed chamber, hung with tapestry of blue and silver, delineating parts of the heathen mythology, by Vanderbank, contains three paintings.

Honourable William Cecil, with a Dog and Parrot,
.....WISSING.

Fruit and Flowers,.....VANDER CABEL.

Animals, &c.....IBID.

The Dressing Room adjoining is hung with crimson brogadilla, and displays the undermentioned paintings, &c.

Fine whole-length of Eve,.....VERONESE.

Curious View of Old London Bridge,.....ANON.

Landscape and Figures,....JOHN AND ANDREW BOTH.

Landscape and Ruins,.....P. PANINI.

Barbara Villiers,.....SIR P. LELY.

This picture was given by Lionel Duke of Dorset, at Knowle, in 1754, to Sir William Hamilton, Knight, and by Sir William to the Earl of Exeter.

Print of St. Hubert,.....DURER.

Elizabeth Countess of Exeter, daughter of John Earl of Bridgewater,.....SIR P. LELY.

Venus and Satyr,.....LIBERI.

Pascal Paoli and Sir William Hamilton, in Wax.

Catherine Empress of Russia, and an old Head from Rembrandt, done at a Manufactory, near Birmingham,.....CLEG.

A number of paintings is also exhibited in the Breakfast Room, or Anti-library.

Solomon and the Queen of Sheba,.....A. TASSI.

Mount Blanc, in Switzerland,.....EDEMA.

Verrio,.....HIMSELF.

Sir Godfrey Kneller, Knt. and Bart.....HIMSELF.

Sir Isaac Newton,.....ANON.

Earl of Gainsborough,.....ANON.

Baptist Noel, the Earl of Gainsborough, succeeded his cousin in the title and estates in 1690, and married Lady Dorothy Manners, the second daughter of John Duke of Rutland, and niece to Frances, Countess of John Earl of Exeter. He died of the small-pox, in 1714, in his 28th year.

Thomas Hobbes,.....ANON.

Dr. Haschard, Dean of Windsor,.....RILEY.

Fine Print of the Interview of Henry VIII. with Francis I. near Calais, in 1520, denominated the "*Champ de Drap d'Or*,".....ANON.

The original is thus described in the Beauties of of England and Wales. It is 5 feet 6 inches in height, and 11 feet 3 inches in width. "This interesting and elaborate picture contains a representation of almost every circumstance in progression from the outset to the conclusion of the interview. Historical and local truth are particularly observed in every part of the picture; and the extraordinary vigilance of the painter is manifested by his minute delineation of the various circumstances transacted during the twenty days which the Kings of England and France passed in each other's company. The principal characters are faithful portraits; and the detail of the transactions is so full and accurate, as to render it almost impossible to be executed by any other than an eye witness. The interview took place on the 7th of June; and the remainder of the time that it continued was spent in reciprocal visits, splendid banquets, tilts, tournaments, and other martial exercises. Both Kings strove to outvie each other in the sumptuousness of their apparel, and the magnificence of their treats. The tents and pavilions destined for the conference between the sovereigns, and the others appropriated for their repose, were covered with cloth of gold, and the embroidered and splendid habits of the nobility and attendants were so excessively rich, that the place of meeting has ever since been called the Field of Cloth of Gold. Immense crowds of people from both kingdoms attended the interview, and partook of the luxuriant entertainment which the liberality of Henry and Francis had provided. In the front of a magnificent temporary palace, were two superb conduits, flowing with various coloured and costly wines, gushing from the mouths of lions. Here all comers were permitted to indulge without restraint. The two Kings, with seven knights of each nation, undertook, in the tournament, to encounter all challengers; and the justings, which continued for five days, were reported to have been the most splendid of the age. These and various other particulars, that occurred during this singular festival, are represented in the painting, which not only presents us

with a prospect of the scene of action, but also, if the expression may be permitted, with a *bird's-eye view* of the actions themselves.—A very curious anecdote is connected with the history of this picture. After the execution of Charles I. the parliament appointed commissioners to dispose of his effects, and an agent from France began a treaty with them for this painting. Philip, Earl of Pembroke, an eminent admirer of the arts, who considered this picture as a valuable appendage to an English palace, resolved, if possible, to prevent the bargain being concluded, and went privately to the royal apartments, cut out the head of King Henry from the canvass, placed it in his pocket-book, and retired unnoticed. The agent finding the picture so materially mutilated, declined to purchase, and it remained in its station till Cromwell, having obtained the supreme command, prevented any further disposal of the collection. On the restoration the then Earl of Pembroke delivered the dissevered fragment to Charles II. who ordered it to be reinstated in its place.” This painting now hangs in the council chamber of the Society of Antiquaries, to whom it appears to have been given by his present majesty.

In the New Library there is a variety of scarce and valuable books, and a curious manuscript life of the Lord Treasurer, by a contemporary author, together with his diary, written in his own hand. Among the books is an antique translation of the New Testament, by one Richard, a hermit, who probably lived in the reign of Henry II. This room contains the following paintings.

Elizabeth Marchioness Dowager of Exeter, a whole-length,LAWRENCE.

She was daughter of the late Peter Burrell, Esq. of Beckenham, in Kent, and sister to Lord Gwydir, the Duchess of Northumberland, and the Countess of Beverly. She was first married to Douglas Hamilton, Duke of Brandon, April 5th, 1788, and afterwards re-married, August 19th, 1800, to Henry the late Marquis of Exeter. This portrait has been engraved by Reynolds.

David Garrick,A. KAUFFMAN.

Angelica Kauffman,HERSELF.

The large old Library, although not adjoining the one above mentioned, will not be improperly noticed here. It is situated at the end of the wing of the House, (which extends north from the north-east corner of the quadrangle,) and contains a number of Roman altars, brought from Italy by the fifth Earl. Among about 4000 volumes of rare books, are a valuable collection of our best English historians; the works of Archimedes with other curious MSS.; and a number of Latin, French, and Italian authors all relating to the history and antiquity of ancient Rome, which were chiefly purchased by the above Earl. The cornices are adorned with a variety of excellent busts; and the furniture of this apartment is completed by an excellent

collection of coins, medals, &c. principally made by the same hand ; the latter arranged in chronological order. From the following extract from the Lord Treasurer's MS. diary, he appears to have commenced this collection : “ *Memorandum quod habeo decem vetustas Monetas Imperatorum Romanorum in Argento puro ; unam, Neronis, in Auro ; novem in Ære.* ” “ Two of these,” says Mr. Peck, “ Augustus, a god in brass, and Nero, a devil in gold, as the donor himself calls them, were given his lordship by the famous Roger Ascham. And the brass one alone, as Don Diego de Mendoza (afterwards the Spanish ambassador in England, and a great critic in those things) assured Ascham, was a present fit for an Emperor.”

Exclusive of the apartments previously noticed, those adapted for the use of the steward, housekeeper, &c. abound with paintings, though principally copies. The total number of rooms, all of which are furnished in a suitable manner to the purposes for which they were intended, is one hundred and forty-five.

Mr. Peck speaks of an elegant piece of tapestry, which, it would seem, is now placed in one of the private apartments, as we do not recollect having seen it among the other curiosities. "But what surpasses all the tapestry I ever yet saw, either here or any where else," says our antiquary, "is one little piece in one of the best rooms over the chimney, representing a ball at the French court, with their late grand monarch, Louis XIV. in the middle of it, leading up a lady to dance, and an infinite number of nobility of both sexes looking on. Each figure was designed for some eminent person in the then court of France; and (though one would perhaps think it a difficult thing to hit a likeness in tapestry, especially in so small a piece) yet every one, I have been told, is really like the person it has been made for."

It is probable that the singular society of Bedlamites occupied two of these apartments, now, necessarily perhaps, forbidden access to by strangers, though it appears they were formerly shewn. The

author above quoted, gives us the following curious anecdote of this order:— In going to see the House,” says he, “strangers were formerly conducted first to a room below stairs, where there were the pictures of my Lord and his friends, the nobility and gentry of the neighbourhood. This room was called Bedlam, and the company Bedlamites ; being a society founded by my lord’s grandfather in an innocent frolic, and ever since, till of late, kept up with much elegance and mirth. Every person, on his admission, used to send in his own picture ; and in the same piece was drawn the figure of the bird or beast, which, for distinction and humour’s sake, he fancied to be called after. On birth-days and other family festivals, they used to meet, and dine by themselves. At all which times, by the ancient statutes of the order, (which I have once seen,) if any gentleman called any brother by any other name than that of the bird or beast in his picture, he was liable to a penalty, (five shillings forfeit, which was given to one Mr. Clark, an ancient decayed gentleman,

then secretary of the order.) When any member died, his picture was removed, the gilded frame taken off, and a black one put on it. After which it was hung up in a room called Dead Bedlam ; and then a new brother was named in place of the deceased."

We transcribe another anecdote from Mr. Peck, which he relates with becoming gravity. " I cannot, however, leave Burghley," writes the author of the *Desiderata Curiosa*, " without observing, that there was lately living at Stamford, a person, who formerly, waiting on my lord's father, dreamed one night that his lord called. Whereupon, rising suddenly out of bed fast asleep, and mistaking the chamber window for the door, he fell stark naked from the top of the House into the inner court without hurt. That court hath broad stones laid all along the sides, and grass plats in the middle. He had the good fortune to escape the stones."

In the centre of the north and west quadrangles of the House, are two grand entrance Halls. That in the west mea-

asures 28 feet 6 inches by 17 feet 10 inches, is paved with stone, and contains four squares of animals, in plaster, by Gerrard. The arch in the centre of this front is of groined stone-work, adorned with various shields. Sixteen of these, containing the arms of the ancestors and relations of the Lord Treasurer, surround that of the Burghley family, which latter is thus described :

Arms. Barry of ten, Argent and Azure, over all six escutcheons, 3, 2, and 1, Sable, each charged with a lion rampant of the field.

Crest. On a chapeau, Gules, turned up ermine, a garb, Or, supported by two lions ; that on the dexter side Argent, on the sinister Azure.

Supporters. Two lions, ermine.

Motto. Cor unum, via una.

When the hill was lowered, over which the old road ran in a straight line from this Hall to the western gate, there was dug up, not far from the door, a stone coffin without an inscription. The skeleton of a human being only remained, and this, when exposed to the air, mouldered into dust.

The great Hall at the north entrance is 48 feet long, 24 feet wide, exclusive

of the porch, which is 8 feet 8 inches by 7 feet, and 13 feet 6 inches high. The roof is supported by twelve ionic columns, of Richter's composition, in imitation of Sienna marble; and the pavement is handsomely laid with small squares in black and white marble. On a pedestal nearly opposite the great door, and a little on the right of that which opens from the middle court, stands a fine antique marble statue of Bacchus, purchased at Rome by the late Earl Brownlow. It is 5 feet high, and holds a cup in the right hand. The same arm and right knee, and the left thigh and wrist, appear all to have been mutilated; no bad emblems, as has before been observed, of some of those disasters to which too many of this god's votaries are exposed.

On the right of this Hall is the New Library, previously noticed; and on the left is a large commodious parlour, where the late Earl was accustomed to reside, and which contains an excellent organ.

With a brief notice of the Kitchen, we shall conclude our description of the

House, and proceed to give the lives and anecdotes of the painters, which it is presumed will not be found altogether an useless appendage.

This noble room is situated on the south side of a spacious court, in the centre of which is a fine spreading chesnut tree. It stands detached, with several other buildings, from the east end of the mansion, and measures 48 feet by 30 : the roof is very lofty, and has a groined arched ceiling. Even this apartment is not destitute of the labours of the artist ; for a painting of an immense carcase of beef, is here very correctly given,—an exhibition of the true ensign armorial of English hospitality.

APPENDIX.

ON PAINTING;

AND ITS

ORIGIN AND PROGRESS IN ENGLAND;

CHIEFLY EXTRACTED FROM

MR. HORACE WALPOLE'S ANECDOTES.

As the greater part of the History of Burghley consists of an account of pictures, of whose artists the biography succeeds at some length, it will not be foreign to the nature of the present work, to give a short but imperfect epitome of the art of painting in general, thence tracing it from the earliest ages of this country, down to the present period.

Painting is said to have had its rise among the Egyptians; and the Greeks, who learned it of them, if we may believe the stories related of their Apelles and Zeuxis, carried it to perfection. If it arose among the Egyptians, the absurd story of the daughter of Dibutades, a potter of Corinth, having discovered the art by drawing the lines of her lover's shadow against the wall, as he slept by lamp light, proves a mere fable.

It has been asserted, that the ancients, instead of drawing the imagination, like the moderns, through uninteresting links of successive ideas, by several minute expressions of the pencil, collected all its powers to one strong point or passion; and that, as one forcible expression has more power in affecting the soul, than several that are weak, in this their excellence, in some measure, was supposed to lie. When we are told that the *Venus Anadyomene*, or *Venus rising from the sea*, painted by *Apelles*, was sold for £19,375. English, it excites our admiration and wonder at the excellence to which the ancients arrived in a favourite art.

Of moderns, the Romans were not without considerable masters in this art, both in the latter times of the republic, and under the first emperors; but the inundation of barbarians, who ruined Italy, proved fatal to painting, and almost reduced it to its first elements; nor was it recovered in Europe till the age of *Julius II.* and *Leo X.* This last revolution in the history of painting has given occasion for distinguishing it into ancient and modern.

The ancient painting comprehends the Greek and Roman: the modern has formed several schools, each of which has its peculiar character and merit. It was in Italy, however, that the art afterwards returned to its ancient honour, and about the middle of the thirteenth century, when *Cimabue*, born at Florence, A. D. 1240, betaking himself to the pencil, translated the poor remains of the art, from a Greek painter or two, into his own country: he was seconded by some Florentines. The first artists who got any reputation were *Ghirlandaio*, *Michael Angelo's* master, born in 1449; *Pietro Perugino*, *Raphael Urbin's* master, born in 1446; and *Andrea Verocchio*, *Lionardo da Vinci's* master, born in 1432. But these scholars vastly surpassed their masters; they not only effaced all that had been done before

them, but carried painting to a pitch from which it has almost ever since been declining. It was not by their own noble works alone, that they advanced painting, but by the number of pupils they bred up at the schools they formed. Angelo, born in 1474, in particular, founded the school of Florence; Raphael, born in 1483, the school of Rome; and Lionardo, born in 1445, the school of Milan; to which must be added, the Lombard school, established about the same time, and which became very considerable under Giorgione, born in 1477, and Titian, born also in 1477. Besides the Italian masters, there were other very great ones, on this side the Alps, who had no communication with those of Italy; such were Albert Durer, in Germany; Holbein, in Switzerland; Lucas, in Holland; and others in France and Flanders; but Italy, and particularly Rome, was the place where the art was practised with the greatest success, and where, from time to time, the greatest masters were produced. To Raphael's school succeeded that of the Caracci, which has lasted in its scholars almost to the present time; wherein the French painters, by the munificence of Louis XIV. have, until within these few years, been alone able to vie in any degree with those of Greece and Italy. It must be acknowledged, that paintings in oil are liable to decay and fade; whereas the vehicle,* whatever it was, used by the ancients, gave their works an advantage over those of the most celebrated moderns, in point of duration. Pausanias describes the paint-

* Sir Humphrey Davy has lately transmitted from Italy to the Royal Society, a paper on the composition of the paints used by the Greeks. The principal colour in the paintings found on the walls of Herculaneum and Pompeii, appears, according to this celebrated chemist's analysis, to consist of *carbonates of copper*, prepared and blended in different proportions.

ings in the Poikile, at Athens, without the least intimation that they were decayed or faded, in the course of six hundred years; and the ancient picture called the Aldobrandine Marriage, now to be seen in the palace of that name at Rome, continues to this day a fine picture, though probably painted two thousand years ago. Besides, the vehicle of the ancients did not change or corrupt the pigments tempered with it: the Aldobrandine marriage and those at Herculaneum being evidences to this effect. The art of painting in oil was unknown to the ancients, as writers on this subject have generally supposed; and the invention of it has been uniformly ascribed to a Flemish painter, one John Van Eyck, or John de Bruges, who is said to have first discovered and put it in practice in the beginning of the fifteenth century, or about 1410. Before his time all the painters wrought in Fresco, or in water colours. A late writer has produced several articles to prove, that painting in oil was known, if not to the ancients, long before the pretended discovery of John and Hubert Van Eyck. The claims of this artist are founded on the testimony of Vasari, in his lives of the painters, first published in 1566; a writer who was neither a contemporary nor countryman of Van Eyck, as he wrote and published his book one hundred and fifty years after his death. Before Vasari's time it does not appear that any Flemish or Dutch historian has ascribed this invention to their countryman, nor among the high encomiums on John Van Eyck, as a painter, in his epitaph in the church of St. Donat, at Bruges, is there any mention of his having invented oil painting. Besides, instances occur, that are recorded by several writers, of Flemish oil paintings, which were executed before the time of the supposed inventor. Other unquestionable facts prove, that oil painting was known and practised in this kingdom long before the

time in which Van Eyck is reported to have invented it in Flanders.* Among several arguments and facts to the same purpose, it is alledged that Theophilus, who is supposed to have lived in the tenth or eleventh century, in a treatise "*De Arte Pingendi*," discovered in the library of Trinity-college, Cambridge, describes the method of making linseed oil for the use of painters, and gives two receipts for making oil varnish.

Mr. Vertue had taken great pains to prove that painting existed in England, before the restoration of it in Italy, by Cimabue, 1250. That we had gone backwards farther in the science almost than any other country, is evident from our coins, on which there is no more of human similitude, than an infant's first scrawl of the profile of a face; and so far, therefore, as badness of drawing approaches to antiquity, we may lay in our claim to very ancient possession. The earliest place in a catalogue of English painters

* "I cannot help hazarding a conjecture," says Mr. Walpole, "(though unsupported by any of the writers on painting.) There is an old altar table at Chiswick, representing the Lord Clifford and his lady kneeling—Van Eyck's name is burnt in on the back of the board. If Van Eyck was ever in England, would it not be probable that he learned the secret of using oil here, and took the honour of the invention to himself, as we were then a country little known to the world of arts, nor at leisure enough, from the confusions of the times, to claim the discovery of a secret, which soon made such fortune abroad? An additional presumption, though certainly not a proof of Van Eyck's being in England, is a picture in the Duke of Devonshire's collection, painted by John ab Eyck, in 1422, and representing the consecration of St. Thomas Becket. The tradition is, that it was a present to Henry V. from his uncle, the Duke of Bedford, regent of France; but tradition is no proof; and two pictures of this author in England, and one of them of an English family, are at least as good evidence for his having been here, as tradition for one of them being painted abroad. However, I pretend to nothing more in all this than meer conjecture."

is due to St. Wolstan, bishop of Worcester, in 1062, or at least to Ervenius, or Erwen, his master. The first evidences in favour of the art are drawn from our records, which Mr. Vertue had carefully consulted, when he found the following entries.

“MCCXXVIII A^o. 12 Hen. 3 m. s. Rex thes. et camer. suis salutem. Liberate cuidam pictori 20s. ad cameram. magni scaccarii depingendam.” And again, “MCCXXXIII. Liberate A^o. 17 Hen. 3. m. 6. Mandatum est Vicecomiti Southon. quod cameram regis lambruscatam de Castro Winton. depingi faciat eisdem historiis et picturis quibus fuerat prius depicta. Et custum, &c. computabitur. Teste Rege apud Kideministr. iii die Junii.”

Some antiquaries, however, have ascribed the introduction of painting into this island to the venerable Bede. In Aubrey's MS. survey of Wiltshire, in the library of the Royal Society, he says, on the authority of Sir W. Dugdale, that the first painted glass, in England, was done in King John's time. It is said, that the original copy of Matthew Paris, with miniatures, in the British Museum, was certainly a present to the King from the author. From these few testimonies, and many others which we pass over, it appears that Henry III. was a great encourager of the arts.

From the reign of Henry III. Mr. Vertue could discover no records relating to the arts for several reigns. During the reigns of the two first Edwards, I find, says this author, no vestiges of the art, though it was certainly preserved here, at least by painting on glass. In that of Edward I. however, bishop Langton built a palace and hall, at Lichfield, in which was painted the ceremony of the coronation. Of the third Edward, says Mr. Vertue, many portraits are preserved at Windsor, in illuminated MSS. and elsewhere. As he has not marked where these limnings ex-

ist, we can give no account of them, nor refer the reader to the inspection of them. But there is a portrait taken from a bust of the same age, the face of which is far from being executed in a contemptible manner. It represents that artist and patron of the arts, William of Wickham, bishop of Winchester, and prime minister to Edward III. The Black Prince was represented on glass, in a window at the west end of Westminster-abbey; and Mr. Onslow, the late speaker, had a head of the same prince, which there is great reason to believe was painted at the same time. The person of Richard II. is still preserved in the most lively manner, in two different pictures. The first a whole-length, in the Abbey of Westminster; the other at the Earl of Pembroke's, at Wilton, a small piece consisting of two tablets, on which are represented the King kneeling, accompanied by his patron saints. To the bottom of this picture are affixed these equivocal words: "Invention of painting in oil, 1410. This was painted before, in the beginning of Richard the second, 1377, &c."

The painters employed by Henry III. appear to have been Italians; and yet it is easy to vindicate the secret of painting in oil from them, at least we can prove that they must have found the practice here, not have brought it over with them; for we are told expressly, that in Italy they knew of no such method. When some of John ab Eyck's pictures were carried to Alphonso King of Naples, the Italian painters were surprised, says Sandrart, "*quod aquâ purgari possent, coloribus non deletis.*" Henry IV. is extant at Hampton Court, in Herefordshire, formerly his palace, a copy or duplicate of which is at Kensington. The fine east window in the cathedral of York was painted in this reign, at the expense of the dean and chapter, who contracted with John Thornton, glazier, of Coventry, to exe-

cute it, and shews how able an artist he was. Henry V. is likewise painted on board, at Kensington, and on vellum in some MS.

In the reign of Henry VI. our field begins to grow less barren. Many portraits of the King himself are preserved, as on board at Kensington, and on the glass in the chapel of King's-college. Sir W. Dugdale has incidentally preserved some memorials of the state of painting in the reigns of our earliest princes. Henry VI. himself, we suppose, had no taste for the arts—the turbulent ambition of his Queen left her as little. In this reign John de Wethamsted, abbot of St. Alban's, a man of great learning and merit, adorned the chapel of our lady there, with various paintings; as he did the sides of the church and his own lodgings; under all which paintings he caused mottos and inscriptions to be placed. The portraits on glass, in the windows of the college of All-souls, at Oxford, were painted in this reign.

We find but small traces of the arts having flourished under Edward IV. His picture on board, stiff and poorly painted, is preserved at Kensington. The whole-length of him at St. James's, in a night-gown and black cap, was drawn many years after his death by Belcomp. Few charms can be discovered in his favourite, Jane Shore, preserved at Eton, and probably an original. There is another portrait of her in the Provost's-lodge, at King's-college, Cambridge. It is painted on board, and from the meanness of the execution, seems to be original. Richard II. appears in another old picture at Kensington. The names of the artists in these reigns, of which even so few authentic records exist, are not to be expected.

Henry VII. being neither ostentatious nor liberal, genius, of course, had no favour from him. He reigned as an

attorney would have reigned, and would have preferred a conveyancer to Praxiteles. Though painting in his age had attained its brightest epoch, no taste reached this country. John Mabuse appears to have been the only artist, with the exception of one Holbein, the supposed uncle of the famous Hans Holbein, who is slightly mentioned in the register's office of Wells.

The accession of Henry VIII. brought along with it the establishment of the arts. He was opulent, grand, and liberal—how many invitations to artists! A man of taste encourages abilities; a man of expense any performers; but when a man is magnificent, whether he has taste or not, the influence is so extensive, and the example so catching, that even merit has a chance of getting bread. Henry had several painters in his service; and as Francis invited Primaticcio and other masters from Italy, he endeavoured to tempt hither Raphael and Titian. Some performers he did get from that country, of whom we know little but their names. Girolamo da Trevisi was both his painter and engineer; and, attending him in the latter quality to the siege of Boulogne, was killed at the age of thirty-six. Johannes Corvus was a Fleming. John Brown was a serjeant painter in this reign, who, if he threw no great lustre on his profession, was at least a benefactor to its professors. In the 24th of Henry, he built Painter's-hall, for the company, where his portrait is still preserved, among other pictures given by persons of the society. In this reign flourished the great Hans Holbein, than whom few artists have received more applause.

The reign of Mary, though shorter than even that of her brother, makes a much more considerable figure in the annals of painting. It was distinguished by more good painters than one, the principal of whom were Sir Antonio

More and Joas Van Cleeve. There was, in this reign, another person too illustrious a lover and practiser of the art to be omitted, though no mention is made of him in Vertue's MSS. This was Edward Courtney, the last Earl of Devonshire.

The long and remarkable reign of Elizabeth could not but furnish many opportunities to artists of signalizing themselves. There is no evidence that Elizabeth had much taste for painting; but she loved pictures of herself. In them she could appear really handsome; and yet, to do the profession justice, they seem to have flattered her the least of all her dependants. There is not a single portrait of her that one can call beautiful. Besides many of her majesty, we are so lucky as to possess the portraits of almost all the great men of her reign; and though the generality of painters at that time were not equal to the subjects on which they were employed, yet they were close imitators of nature, and have, perhaps, transmitted more faithful representations, than we could have expected from men of brighter imagination. Mark Gerards, Zuccherro, Isaac, Oliver, Lucas de Heere, and Ketel, with many others, were portrait painters in the reign of Elizabeth.

It is well for the arts that King James had no disposition to them: He let them take their course. Had he felt any inclination for them, he would probably have introduced as bad a taste as he did into literature. A prince, who thought puns and quibbles the perfection of eloquence, would have been charmed with the monkies of Hemskirk, and the drunken boors of Ostade. Miniature makes a great figure in this reign by the lustre thrown on it by Peter Oliver.

The accession of his son and successor, Charles I. was the first æra of real taste in England. As his temper was

not profuse, the expense he made in collections, and the rewards he bestowed on men of true genius and merit, are proofs of his judgment.* In painting he had so excellent a fancy, that he would supply the defects of art in the workman, and suddenly draw those lines, give those airs and lights, which experience and practice had taught the painter. This King is said not only to have loved painting, but to have practised it. It is affirmed, that Rubens corrected some of his majesty's drawings. He purchased, at a great price, the entire cabinet of the Duke of Mantua, then reckoned the most valuable in Europe. Among the many celebrated artists, who flourished during the reign of this monarch, were Rubens, Vandyck, Steenwyck, Honthorst, &c.

* "With regard to his knowledge of pictures, I find the following anecdote, from a book called the *Original and Growth of Painting*, by Richard Atkyns, Esq. "This excellent prince," says that author, "who was not only *aliquis in omnibus*, but *singularis in omnibus*, hearing of rare heads (painted) amongst several other pictures brought me from Rome, sent Sir James Palmer to bring them to Whitehall to him, where were present divers picture-drawers and painters. He asked them all, of whose hand that was? some guessed at it; others were of another opinion, but none were positive. At last said the King, this is of such a man's hand, I know it as well as if I had seen him draw it; but, said he, is there but one man's hand in this picture? None did discern whether there was or not; but most concluded there was but one hand. Said the King, 'I am sure there are two hands have worked in it, for I know the hand that drew the heads, but the hand that did the rest I never saw before.' Upon this a gentleman that had been at Rome ten years before, affirmed that he saw this very picture, with the two heads unfinished, at that time, and that he heard his brother (who staid there some years after him) say, that the widow of the painter that drew it, wanting money, got the best master she could find to finish it, and make it saleable." This story, which in truth is but a blind one, especially as Mr. Atkyns does not mention even the name of the painter of his own picture, seems calculated to prove a fact, of which I have no doubt, his majesty's knowledge of hands."—WALPOLE'S ANECDOTES.

The arts were, in a manner, expelled with the royal family from Britain; and the restoration of royalty brought back the arts, not taste. Charles II. had a turn to mechanics, none to the politer sciences. His licentiousness influenced the style of poets as well as painters. Dryden's tragedies are indelicate and even obscene, though composed of the most beautiful numbers; and Sir Peter Lely, the most capital artist in this reign, scarce saves appearances but by a bit of fringe or embroidery. Verrio, Varelst, and Wissing, are amongst the painters of this era.

The short and tempestuous reign of James II. though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration; but four years, crowded with insurrections, prosecutions, and innovations, were not likely to make a figure in a history of painting.

King William III. contributed nothing to their advancement. He was born in a country where taste never flourished, and nature had not given it him as an embellishment to his great qualities. Though Lord Halifax promised him that his wound in the battle of the Boyne

“Should run for ever purple in our looms,”

his majesty certainly did not bespeak a single suit of tapestry in memory of the action. Mary seems to have had little more propensity to the arts than the King. A few men of genius flourished in their time, of whom the chief were Sir Godfrey Kneller, Monoyer, Riley, Closterman, and Medina.

The reign of Anne, so illustrated by heroes, poets, and authors, was not equally fortunate in artists. Party, that sharpened the genius of the age, dishonoured it too—a half-penny print of Sacheverel would have been preferred to a sketch of Raphael. Except Kneller there was scarce a painter of note.

We are now arrived at a period, in which the arts were sunk to the lowest ebb in Britain. Sir Godfrey Kneller still lived, but only in name, which he prostituted by suffering the most wretched daubings of hired substitutes to pass for his works, while at most he gave himself the trouble of taking the likeness of the person who sat to him. Dahl, D'Agar, Richardson, Jervas, and others, of the first class, in the reign of George I. cloathed all their personages with a loose drapery and airy mantles, which not only were not, but could not, be the dress of any age or nation, so little were they adapted to cover the limbs, to exhibit any form, or to adhere to the person, which they scarce enveloped, and from which they must fall on the least motion. This monarch was void of taste, and not likely at an advanced age to encourage the embellishment of a country to which he had little partiality, and with the face of which he had few opportunities of getting acquainted. Though the above-mentioned artists, Laguerre, and a very few more, had merits in some particulars, no reign, since the arts have been in any esteem, produced fewer works that will deserve the attention of posterity.

To have an exact view of the reign of George II. it must be remembered that many of the artists, already recorded, lived past the beginning of it, and were principal performers. The style of Dahl and Kneller still existed, and Richardson and Jervas remained at the head of their respective professions. Vanloo introduced a better style of draperies, which, by the help of Vanaken, became common too, and, indeed the same, in the works of almost all our painters. The reign was not closed when Sir Joshua Reynolds ransomed portrait painting from insipidity, and the inimitable Hogarth composed with his pencil his lively comedies.

There were now also several enamel and miniature painters of repute, namely, Liotard, Zincke, Lens, Goupy, and others.

Upon the accession of his present majesty, the arts were fast emerging from the wretched state in which they lay during the reign of George I. and a part of that of his immediate predecessor. The English School now arose, and it must acknowledge Sir Joshua Reynolds as its great founder, under royal auspices, in the establishment of the Academy. The prints after the works of this master have spread his fame to Italy, where they have not at present a single painter who can pretend to rival an imagination so fertile, that the attitudes of his portraits are as various as those of history. He may be called the restorer if not the founder of the art in England, which not only claims but obtains a very considerable share of attention and admiration. Alderman Boydell's Shakespeare Gallery; Macklin's Gallery of Subjects, taken from the English poets; Bowyer's Gallery of those illustrative of English history; and Fuseli's, from Milton, all by his own pencil, are very honourable testimonies of the spirit of private individuals in the cause of the arts. In the course of the last few years, have flourished some of the most able painters this country ever produced, among whom we may enumerate West, Barry, the Smiths of Chichester, Gainsborough, Wilson, Morland, Mortimer, Opie, &c. Of living artists we decline speaking, with the exception of those whose eminence, as men of genius, has placed them beyond competition. In the works of Northcote and Lawrence, we hail the continuance of an English school, and the happy application of those precepts its founder delivered with so much dignity and effect.

LIVES AND ANECDOTES

OF THE

Artists.

 *The Figures at the end of each Life refer the Reader to the respective pages wherein that Artist's Works are mentioned.*

AGAR, (Jaques d'), a portrait painter, born at Paris in 1640, and died at Copenhagen in 1716. He was a disciple of S. Voueht, but left the walk of his master and devoted himself to portrait. After being employed some time at the Danish court, he came to England, and rose to great business, though, as asserted in the "Anecdotes," upon a very slender stock of merit. The two family pieces of the fifth and sixth Earls of Exeter, in the Marble Hall, may perhaps be ranked with his best works. His portrait, painted by himself, has found a place in the gallery at Florence. 109, 109.

ALBANO, or **ALBANI**, (Francis,) a celebrated painter, born at Bologna, March 17, 1578, and died October 4, 1660. He first studied under Denis Calvart; Guido

Rheni being at the same time under this master, Albano contracted with him a very great friendship. He followed Guido to the school of the Caracci, where they became envious of each other's abilities, and from that time their friendship began to cool. Albano was twice married: his second wife, Doralice, was possessed of great beauty and good sense. She was the fine model from whom he represented his Venuses, Graces, Nymphs, and other deities. Besides her bloom of youth, and the beauty of her person, he discovered in her so much modesty, so many graces and perfections, so well adapted to painting, that it was impossible for him to find a more finished woman. She afterwards brought him several boys, all extremely beautiful and finely proportioned; and she and her children were the originals of his most agreeable and graceful compositions. It was from these objects also, that the famous sculptors Flammond and Algardi modelled their little cupids. The Virgin and Child in the First George Room is thought to be little inferior to the one so deservedly celebrated on the same subject in the magnificent gallery at Cleveland House. The works of this celebrated master are almost exclusively collected in the Napoleon Museum at Paris.

20, 49, 76, 84, 85, 94, 119.

ALGARDI, (Alessandro,) a painter and sculptor of considerable talents, born in 1602, and died at Rome in 1654. He studied first under L. Caracci, and then applied himself to the study of sculpture. The finely carved representation of Hercules strangling the snakes, at Burghley, is an excellent specimen of the merits of this master. A bas-relief, representing St. Leo appearing before Attila, in St. Peter's of the Vatican, and a group of the beheading of St. Paul, at Bologna, are also finely executed by the same hand.

ANDERSON, (William,) probably the son of the late Dr. James Anderson, and the same artist who brought the beautiful art of wood engraving to great perfection. 110.

ANGELI, (Flippo d',) an excellent painter of battles and landscapes, born at Rome in 1600, and died in 1640. This painter was called *Napoletano*, because he was taken to Naples when very young. After studying the antique with some diligence, he adopted the manner of a Flemish artist, called *Mozzo*, (or *Stump*,) because having lost his right hand, he used his pencil with his left. Although he painted battle pieces best, yet he employed himself in taking landscapes, views of public buildings, &c. The models ascribed to him at *Burghley*, certainly appear distinct from his regular studies, but his versatility of talent might possibly excite him to novel pursuits. 56.

ANGELO (Michael). See *CAMPIDOGGIO*, *CARAVAGIO*, and *BONARUOTI*.

ANGUSCIOLA, (Sophonisba,) an Italian paintress of great eminence, both in portrait and in history, was born at *Cremona* in 1533, and died in 1626. She became blind through intense application to her profession, but she enjoyed the friendship of the greatest characters of the day. *Vandyck*, it is said, acknowledged himself to have been more benefited by her than by all his other studies. Among some of the principal works by this artist, are the marriage of *St. Catherine*, now in the *Pembroke* collection at *Wilton*; and a portrait of herself playing on the harpsichord, with an old female attendant in waiting. 89.

APPOLONIUS (C). 71.

ARCHER, (Lady Elizabeth,) daughter of Andrew the second and last Lord Archer, by Sarah, daughter of James West, Esq. the celebrated antiquary. 63.

ASHFIELD, (Edmund,) an English portrait painter, who flourished about 1680. He was a pupil of Wright's, and painted both in oils and crayons. The heads of the Ladies Pembroke and Warwick, at Burghley, are painted by this artist with much neatness. 55, 66.

ATSYLL, (Richard,) a graver of stones to Henry VIII. with a fee of £20. a year. Mr. Walpole says Hillyard cut the images of that monarch and his children on a sardonyx, and from that circumstance supposes them one and the same person. But, according to this author, Nicholas Hillyard, a celebrated limner and graver, was born in 1547, a year after the King's death; and as Richard Hillyard, his father, appears to be no where mentioned as an artist, there seems little grounds for entertaining such supposition. 81.

BACCICI, (John Baptist Gauli,) surnamed the Painter, born at Genoa in 1639, and died in 1709. He obtained his desire for painting at Rome at a very early age, from the works of Bernini. The cupola of Jesus at Rome is said to be his grand performance. But Baccici's chief excellence lay in portrait painting. He drew that of a man who had been dead twenty years: he began by chalking out a head from his own imagination; then retouching his work by little and little, according to the suggestions of those who had seen the man while alive, till he at length succeeded in finishing a portrait acknowledged to be a complete resemblance. 77.

BALEN, (Hendrick Van,) an artist, was born at Antwerp in 1560, and died in 1672. He particularly excelled in the naked, and gave to his figures truth, roundness, and correctness of outline. Several portraits of his hand are at the Hague. His principal performances are the alle-

gorical figures of Wisdom and Justice, the Deluge, Moses striking the Rock, the Drowning of Pharoah, and the Judgment of Paris. Van Balen was the first master of Vand dyck. 55.

BAPTIST, (John,) surnamed Monnoyer, a Flemish painter, was born at Lisle in 1635. He was at first an historical painter, but afterwards applied himself to flower painting, in which he attained uncommon excellence. When Le Brun had undertaken to paint the palace of Versailles, he employed Baptist to do the flower part. The Duke of Montague, then ambassador at that court, observing Baptist's great merit, brought him over to England to assist La Fosse and Rosseau in embellishing Montague-house, which contains some of the finest productions of that artist. He died in London in 1699. 49, 63, 65.

BAROCCIO, (Frederic,) an eminent Italian artist, was born at Urbino in 1528. His picture of St. Margaret raised his reputation so highly as to induce Pope Pius IV. to invite him to Rome, where he employed him in the decorations of his palace of the Belvidere, in conjunction with Federigo Zuccherò. He excelled equally in history and portrait, but his genius inclined him more particularly to the painting of religious subjects. The latter form a principal part of his labours at Burghley, in which the female figures, to use the expression of a celebrated critic, look as if they had been fed with roses, and the whole are painted in his best manner. The Death of Adonis is also finely coloured, and contains much expression: the wound which he has received seems to have deprived him of the power to rise; thus cast down and dejected, his eyes, although dimmed with pain, look up and implore the aid of Venus, who is descending in her car to his succour. In his colouring, the height of his ambition was to imitate Corre-

gio, and although far inferior to him, Sir Joshua Reynolds calls him one of his most successful imitators. It is said that when young, there was an attempt made to poison him at a dinner given by some rival artists. He died at Urbino in 1612. Baroccio was also an engraver from his own compositions, and his plates, although the mechanical parts are not well managed, are greatly to be admired on account of their expression and excellent drawing.

29, 57, 57, 93, 116, 117, 136.

BASSAN. Of this name there were five Italian artists; James, the father, and Francis, Leander, John Baptist, and Girolamo, his sons. James was born in the republic of Venice in 1510, and died in 1592. He excelled in landscape, and his pieces are held in high estimation. Hannibal Caracci, when he went to see Bassan, was so far deceived by the representation of a book drawn upon the wall, that he went to lay hold of it. Francis, the only son who attained the perfection of his father, was born in 1550. He was employed in the church of St. Mark, at Venice. In a fit of melancholy, he threw himself out of a window, in 1594, and put an end to his life. The pictures at Burghley ascribed to Bassan, are probably the works of the two elder artists of that name. The most excellent and highly finished of these is Christ praying in the Garden while his disciples are asleep, which has been greatly admired for the beautiful contrast preserved between the silver light and shade.

29, 62, 93, 93, 106, 114, 139.

BATTAGLIO (Ang). 59.

BECCAFUMI, (Dominico,) an historical painter. He was born at Sienna in 1484, and studied the works of Raphael and Michael Angelo Bonaruoiti, and obtained great reputation. He died in 1549. 46, 93.

BELLI (Valerio). There can be little or no doubt

that Valerio Vincentio is the artist here referred to, who was a celebrated engraver of precious stones during the reign of Elizabeth, and carved many portraits in cameo. Lord Charlemont bought at Dr. Mead's sale a fine bust of her majesty on onyx, alto-relievo in profile, and very large, by the hand of this master. Mr. Walpole formerly possessed the jewel now in the cabinet at Burghley, which he says was by Vincentio. 81.

BELLINI (Giovanni or John) was born at Venice in 1422, and is accounted the founder of the Venetian school by introducing the practice of painting in oil, and teaching his disciples to paint after nature. His manner of designing was but indifferent, and frequently in a bad taste before he knew how to manage oil colours; but afterwards he acquired more softness and harmony of execution. His painting of Christ's Charge to Peter, at Burghley, affords a favourable specimen of his style of composition. The school of Giovanni Bellini produced two memorable disciples, Titian and Giorgione. He died in 1512. 93.

BERCHEM, or BERGHEM, (Nicholas,) was born at Haerlem in 1624. Landscape painting was his principal study, in which he executed every part of his subject so extremely well as to render it difficult to determine in which he excelled most; his trees, buildings, waters, rocks, hills, cattle, and figures, being all equally admirable. The principal magistrate of Dort engaged him and John Both to paint two pictures, and agreed to pay eight hundred guilders for each; but to excite emulation promised a considerable premium to the artist whose piece should be adjudged best. When the pictures were finished, there appeared such an equality of merit in each, that he generously presented both artists with an equal sum above the price which he had stipulated. Berchem's works are rarely to be pur-

chased, though he very often in the summer months did not move from his easel from four in the morning till day-light failed him. It is recorded of him, that his wife, the daughter of Jan Wils, one of his masters, through her avarice, allowed him no rest; and, industrious as he was, she usually placed herself under his painting room, and when she heard him neither sing nor stir, she struck upon the ceiling to rouse him. She insisted upon having all the money he earned by his labour, so that he was obliged to borrow from his scholars when he wanted to buy prints, of which he contrived to form an excellent collection. He engraved forty-eight of his own pieces. He passed part of his life in the castle of Bentheim, the situation of which furnished him with the views and animals which compose his pictures. He died at Harlem in 1683. 69.

BLESS, (Henry,) a painter of history and landscape, was born at Bovine, near Dinant, in 1480. He acquired his skill in the art merely by the strength of his natural genius, assisted by a diligent study of the works of Patinier, without having any other instructor; and at last rendered himself very eminent, particularly in his landscapes. His best performances were bought up by the Emperor Rodolph, and are still preserved at Vienna. His historical subjects were finished with extreme neatness; but he crowded several subjects into one design; as in his picture of the Disciples of Emmaus, he represented not only that incident, but in different groupes disposed in the back grounds, he represented likewise the different parts of the Passion of our Saviour. In Italy his works were distinguished by the appellation of the owl pictures; for he fixed an owl, as his peculiar mark, in every picture he painted. He died in 1550. 117.

BOLOGNESE, properly GRIMALDI, (Giovanni

Francesco,) was born at Bologna in 1606. He studied under A. Caracci, to whom he was related, and became chiefly distinguished for landscapes. He was employed by Pope Innocent X. to paint in the Vatican and the Quirinal, and by Cardinal Mazarine for three years in embellishing his palace and the Louvre. A decoration for the exposition of the sacrament, by the pencil of Grimaldi, was much relished at Paris. The gallery Colonna, at Rome, has many of his views. He understood architecture, and has engraved in aqua-fortis forty-two landscapes, five of which are after Titian.—The following instance of his benevolence may serve to characterize the man. A Sicilian gentleman, who had retired during the troubles of his country, with his daughter, was reduced to the misery of wanting bread. Grimaldi heard of it, and in the dusk of the evening went to his house, where, having knocked at the door, he threw in money, and retired. The Sicilian, anxious to know his benefactor, placed himself behind the door, when, upon a repetition of Grimaldi's benevolence, he fell down on his knees to thank the hand that had relieved him. The artist was confused—offered him his house, and continued his friend till his death. He died of a dropsy at Rome in 1660. He had a son named Alexander, who was a pretty good painter.

29, 58.

BONARUOTI, (Michael Angelo,) a most illustrious painter, sculptor, and architect, was born in Tuscany, in 1474, and descended from the noble family of the Counts of Canossa. His first master was Ghirlandaio, whom it appears he soon surpassed. When a fellow pupil was copying a female portrait from a drawing by Ghirlandaio, he took a pen and made a strong outline round it on the same paper, to shew its defects, and the superior style of the contour was as much admired as the act was considered confi-

dent and presumptuous. He afterwards entered the school of Lorenzo de Medici, for students of design and sculpture, which latter became his primary pursuit. At the age of fifteen he executed the head of a laughing faun, which still exists, and may enter into comparison with the finest pieces of antiquity. He continued his studies, and produced numbers of statues, basso-relievos, &c. At the same time, that he might not forget the practice of painting, he executed a Holy Family for one Angeli Doni, concerning which Vasari relates the following anecdote. When the picture was finished, it was sent home with a note requesting the payment of seventy ducats: Angelo Doni did not expect such a charge, and told the messenger he would give forty; Michael Angelo immediately sent back the servant, and demanded his picture, or an hundred ducats; Angelo Doni, not liking to part with it, returned the messenger, agreeing to pay the original sum; but the artist, indignant at being haggled with, then doubled his first demand, and Angelo Doni acceded, rather than try any further experiment to abate his price. His Cartoon of Pisa for the great saloon of the public palace at Florence, was the most extraordinary work that had appeared since the revival of the arts in Italy. Such was its excellence that some thought it absolute perfection; not to be rivalled, and hopeless to be approached. In architecture he surpassed all modern competitors, and it is the opinion of many rivalled the ancients, in support of which they allude to St. Peter's of Rome, St. John's of Florence, a front to the Capitol, the Palazzo Farnese, &c. &c. The character of this great artist, who has obtained from the admiration of his countrymen the distinguished appellation of "The Angelic Painter," is thus glowingly defined by Mr. Fuseli:—"As painter, as sculptor, as architect, he attempted, and above any other man

succeeded, to unite magnificence of plan, and endless variety of subordinate parts, with the utmost simplicity and breadth. His line is uniformly grand. Character and beauty were admitted only as far as they could be made subservient to grandeur. The child, the female, meanness, deformity, were by him indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty; the hump of his dwarf is impressed with dignity; his women are moulds of generation; his infants teem with the man; his men are a race of giants. This is the 'Terribil Via' hinted at by Augustine Caracci. To give the most perfect ease to the most perplexing difficulty was the exclusive power of Michael Angelo. He is the inventor of epic painting in the sublime compartments of the Sistine Chapel. He has personified motion in the groupes of the Cartoon of Pisa; embodied sentiment on the monuments of St. Lorenzo; unravelled the features of meditation in his prophets and Sibyls; and in his Last Judgment, with every attitude that varies the human body, traced the master-trait of every passion that sways the human heart." —He loved solitude, and used to say that painting was jealous, and required the whole man to herself. It should not be forgotten, that he was also an excellent poet. He died at Rome in 1563. 51.

BOSSE, (Abraham,) a French engraver, who died about 1660. He gave the first lessons of perspective in the academy at Paris, and published several works on drawing, architecture, engraving, &c. 131.

BOTH (John and Andrew). The former was born at Utrecht, in 1660, and was the disciple of Abraham Bloemart. His genius directed him to the study of landscape, in which he rose almost to the highest perfection; and by many his works are mentioned in competition with those of

Claude. His brother Andrew inserted the figures, which he designed in the manner of Bamboccio. In John's landscapes, it has been observed, that even the different hours of the day are perceptible, from the propriety of the tints which he used. Andrew's birth is not precisely known, but his death took place in 1656, which event was hastened by the premature death of his brother, who was drowned at Venice in 1650. (See an anecdote of John under the name Berchem.) 47, 140.

BOURDON, (Sebastian,) an historical, portrait, and landscape painter, born at Montpellier in 1616, and died in 1671. His father was a painter on glass, and sent his son to study at Paris. Wanting employment, at the age of eighteen he enlisted himself as a private soldier; but his captain seeing some of his drawings, gave him his discharge, and pecuniary assistance. He afterwards painted in the church of St. Peter at Rome, but left that city on being threatened to be reported to the inquisition. On his return to Paris, he produced his chef d'œuvre, the Martyrdom of St. Peter, in the church of Notre Dame. After a visit to Sweden, he again went to Paris, where he died, rector of the academy, much regretted. As a landscape painter he ranked next to Claude Lorraine and Poussin. He succeeded in every kind of painting, and could imitate every style with perfect ease, particularly those of Claude Lorraine, Andrea Sacchi, Corregio, and even the delicate finishing of Bamboccio. 117.

BRANDI, (Giacinto,) a painter, was born at Poli in 1633, and studied in the school of Lanfranco. The greater part of the churches and palaces at Rome were embellished by his pencil. His best pictures are his St. Rocco, and the Forty Martyrs. He died at Rome in 1691, aged 58, prince of the academy of St. Luc, and chevalier of the order of

Christ. The celebrated Rosa da Tivola, of whom Giacinto conceived a mean opinion because he painted only beasts, married his daughter: the morning after marriage he sent back the clothes of his bride to her father, with this message, "that his daughter's person was fortune enough to make her husband happy; and that a good painter of beasts was as likely to become rich, as a bad painter of men." 45.

BRIL, (Paul,) an excellent artist, was born at Antwerp in 1554. Hannibal Caracci generally painted the figures in his landscapes, and by that means increased their value to a very high degree. The situations and distances preserved in his small landscape, in the Chapel Room at Burghley, are admirable, and the whole piece is beautifully finished. His pictures are coveted in all countries where the arts are encouraged, and very large sums of money are given for them when they can be procured. A few years ago one of the landscapes of this master sold in Holland for £160. and another, at an auction in London for 120 guineas, or upwards, and yet they were deemed to be cheaply purchased. He died in 1626, aged 72. 29.

BRONZINO, (Agnolo,) born at Florence in 1511, though the scholar of Pontormo, was an imitator of Michael Angelo. His frescos in the Palazzo Vecchio, and his limbo in the church of St. Croce, are among the praised pictures of Florence. The portraits of Bronzino are numerous in the Italian collections.—Tuscany places him with her minor poets; his verses are printed with those of Berni; and there are letters of his inserted among the 'Lettere Pittoriche,' by Bottari. He died in 1580. 29.

BRUEGHEL. Of this name there have been four artists. The one to whom may be ascribed the productions in Burghley, from the particular subjects which he delighted to paint, was Peter Petersz Brueghel, a disciple of Gilles

Coningsloo. He was born at Brussels, and is universally known by the name of the 'Hellish Brueghel,' as he scarce ever designed any historical subject that would not admit of the introduction of witches and devils. Orpheus charming Pluto and Proserpine to procure the deliverance of Eurydice, Saul and the Witch of Endor, and St. Anthony's Temptations, were such pieces as his pencil generally produced. Strutt has enumerated him amongst the engravers. He died in 1642. 63, 63, 65, 65.

BRUN, (Carlo le,) an illustrious French painter, was of Scottish extraction, and born in 1619. At three years of age it is reported that he drew figures with charcoal; and at twelve he drew the picture of his uncle so well, that it still passes for a fine piece. He was a pupil of Simon Vouet's; and afterwards copied some of Raphael's pieces at Fontainebleau. He was then sent to Italy, where he contracted a lasting friendship with the celebrated Poussin. A painting of St. Stephen, which he finished in 1651, raised his reputation to the highest pitch. His distinguished merit procured him the favour of Louis XIV. who made him his first painter, and conferred on him the order of St. Michael. His majesty employed two hours every day in looking over him whilst he was painting the Family of Darius at Fontainebleau. About 1662 he began his five large pieces of the History of Alexander the Great, which obtained him further honours. He possessed in a great degree that enthusiasm which animates the efforts, and increases the rapture of the artist. Some one said before him of his fine picture of the Magdalen, "that the contrite penitent was really weeping." "That," said he, "is perhaps all that you can see; I hear her sigh." The great staircase at Versailles, and the grand gallery there, which is said to have taken him up fourteen years, were his last, and,

some say, finest productions. He died at his house in the Gobelins in 1690. He was the author of a curious treatise of "Phisiognomy;" and of another of the "Characters of the Passions." 30, 48.

BUTLINI, (P.) an artist of Rome. 130.

BYERS, (Nicholas,) born at Drontheim, in Norway, painted both history and portraits. He was employed by Sir W. Temple three or four years at his house at Shene, near Richmond, where he died. He was the first man buried in St. Clement's Danes after it was rebuilt. 130.

CABEL, or KABEL, (Adrian Vander,) a painter of landscape, sea-ports, and cattle, was born at Ryswick, in 1631, and became a disciple of John Van Goyen, by whom his name was changed from Vander Touw to Vander Cabel. He copied nature, and designed every object before he inserted any in his compositions. His taste in designing animals and figures was formed after that of Castiglione; his landscape he modelled from the style of Salvator Rosa; and in his colouring, he was solicitous to imitate the Caracci and Mola. He died in 1695. 140, 140.

CALLOT, (James,) a famous engraver, born at Nancy in 1593. He cherished from infancy a taste for the fine arts and belles-lettres; and so strong was his desire of seeing the curiosities he had heard spoken of at Rome, that before he was fifteen years old he twice ran from his father, and directed his course to that city. He at length obtained permission to visit the place that he so ardently wished to behold; and there learned to design and engrave. He was afterwards employed by the great Duke of Florence, with several other excellent workmen. About this time he began to design in miniature, in which he so greatly excelled as to attract the attention of Prince Charles, with whom he went to Lorraine, and had there a considerable pension set-

tled upon him. He engraved the sieges of Breda and Rochelle for the Infanta of Spain and Louis XIII. When the latter had reduced Nancy, he sent for Callot to engrave this new conquest also; but was told that a Lorrainer could not do any thing so much against the honour of his Prince and country. On its being insinuated that he ought to be forced to do it, he replied, "That he would sooner disable his right hand than be obliged to do any thing against his honour."—He is said to have been the first who used hard varnish in etching. He followed the business of engraving so assiduously, that he is said to have left 1500 pieces of his own: amongst those most admired, Strutt enumerates the Murder of the Innocents; the Punishments; the Miseries of War; the Great Fair at Florence; the little Fair, or the Players at Benti, &c. He died in March, 1636. It is doubtful whether this artist be the Callot to whom the Marriage Procession of Othello and Desdemona, at Burghley, is ascribed. The painting is somewhat curious, and although the stalking figure of the Moor cannot certainly be admired for its beauty of execution, it does not fail to attract attention by its singularity. 62.

CALVART, (Denis,) an artist, was born at Antwerp in 1555. He studied successfully landscape and history, and became the disciple of Prospero Fontano. He is celebrated as the first instructor of Guido, Albano, and Domenichino, at his academy at Bologna. In the Palazzo Ramizzi, at Bologna, there is a fine picture by Calvart, representing two hermits, which is correctly designed, beautifully coloured, and delicately pencilled; and in the Pembroke collection, at Wilton, there is a Nativity, painted by him. He died in 1619. 77.

CAMPIDOGLIO, properly MICHAEL ANGELO, but particularized by the former name on account of an

office which he held in the Capitol at Rome. He was born in that city in 1610; was a disciple of Fioravanti; and had a most happy talent for painting fruits and flowers. He died in 1670. 64.

CARACCI, (Lewis, Augustine, and Hannibal,) were celebrated painters of the Lombard school, all of Bologna, in Italy, and the founders of the Bologna school. Lewis was born in 1555, and was cousin-german to Augustine and Hannibal, who were brothers. He being treated roughly by his first master, Prospero Fontana, left him, and afterwards verified what the famous Tintoret foretold, viz. that he would one day be the first in his profession. He studied the works of the greatest masters; but was most touched with the manner of Corregio, which he afterwards principally followed. (See his letter under CORREGIO.) Augustine Caracci was born in 1557, and Hannibal in 1560. Their father, though by trade a tailor, was careful in giving his sons a liberal education. Augustine was apprenticed to a goldsmith; but soon quitted this profession, and then indulged in whatever pleased his fancy. Under the tuition of his cousin he became a very good designer and painter; and learnt engraving in very great perfection under Cornelius Cort. He was also a tolerable poet, and had some knowledge of most of the liberal arts and sciences. Hannibal, at the same time, was likewise a disciple of Lewis's; and by means of a prodigious memory and exquisite taste united the several perfections of the greatest masters in himself alone.—These three painters at length laid the foundation of that celebrated school, which ever since has gone by the name of the Caracci academy. Augustine died in the service of the Duke of Parma, at his court, in 1602, leaving a natural son, named Antonio, who it is thought would have surpassed his instructor and uncle, Hannibal, if he had lived;

but he died at the age of 35, in 1618. Augustine's most celebrated performance is the Communion of St. Jerome, at Bologna.—Meanwhile Hannibal was employed by the Cardinal Farnese to paint the gallery of his palace, in which he took inconceivable pains and care. After about eight years labour at this work, he hoped he should be rewarded in proportion to his merit; but the Cardinal being influenced by an ignorant Spanish domestic, gave him but £200! When this sum was brought him, he felt so surprized at the injustice done him as to be unable to speak. He formed a determination never again to touch his pencil, and had not his necessities compelled him, he would never have broken it. This circumstance also increased his melancholy temper so much as to deprive him sometimes of his senses. As in his life he had imitated Raphael in his works, so he seems to have copied that great master in the cause and manner of his death. He died of a distemper brought on him by his debauches, in 1609; and at his death-bed request was buried in the same tomb with Raphael, in the rotunda at Rome. His character was that of a friendly open-hearted man; and he is said to have kept his money in the same box with his colours, where his scholars might have recourse to either as they had occasion.—Lewis was courted from all parts of Lombardy to make pictures in churches, &c. At the earnest request of his brother Hannibal he went to Rome; corrected several things in the Farnese gallery; painted a figure or two himself; and then returned to Bologna, where he died in 1619.

Lewis, 69, 114.—Augustine, 77, 115, 116.—Hannibal, 55, 64, 75.—Antony, 29.

CARAVAGIO, (Michael Angelo Amerigi da,) a celebrated painter, born at Caravagio, a place in the Milanese, in 1569. His father was a mason by trade, and employed

him to make paste for the fresco painters in Milan. From this circumstance his taste for painting first arose, and without either a teacher, or copies, he became a great artist. Nature was his sole guide, and he copied her very defects. On being once shewn some fine antique figures, "See," said he, pointing to the bystanders, "how many more models nature has given me than all your statues," and went immediately into an alehouse, where he painted on the spot a gipsy who happened to be in the street, so as none could find any thing to correct in it. All the walls of the work-room of Caravagio were blackened, in order that the shades of objects might have no reflections, and all day long only one light entered it through the uppermost window. Thus he succeeded in becoming so great a master in the clare-obscure, as to be acknowledged even superior to Rubens. He used to paint the porters, who served him for models, without their heads, which he afterwards put on according to the saints, heroes, and other great personages they were to represent. No wonder, therefore, he should paint a jolly clown for a St. Matthias, and a low drunken woman for the Death of the Holy Virgin. His temper was quarrelsome and vindictive. He was thrown into prison for affronting a knight of some consequence; and killed a young man at Rome, with whom he quarrelled at tennis. He thus brought upon himself a continued series of misfortunes, having scarcely a friend in the world, and died quite destitute on the common road. Once, when he had not wherewith to pay his reckoning, he painted the sign for the alehouse, which sometime afterwards sold for a considerable sum. For many years the canvass of a portrait served him for a table-cloth at his dinner. The master piece of his works is the Intombing of Christ, now in the Louvre.—Polidoro Caldara da Caravagio was another eminent artist, born in

1492, at Caravagio. From a labourer he became an assistant of Raphael in the works of the Vatican. His Christ led to Calvary, extolled by Vasari to the skies, seems to have been his finest production. He was strangled in bed, in 1543, by a servant, who wanted to possess himself of his property.—The finest specimen of Caravagio's pencil in Burghley is a Virgin and Child in the China Closet. Though many of his pieces in that collection are executed with dignity and expression, they appear to excite a feeling of the terrible as well as of the sublime. 60, 66, 89, 93.

CARRE, (Henry,) a landscape painter, born at Amsterdam in 1656-8. He was a disciple of Jurian Jacobsz, an Hamburger, and afterwards of Jacques Jordaens. He was employed at the court of Friesland, and was there appointed state painter. In the palace he painted huntings of the wild boar, and other beasts, in the manner of Snyder. He died in 1721. 69.

CASTELLI, (Valerio,) an eminent painter, was born at Genoa in 1625, and was a pupil in the school of Domenico Fiasella; but improved his taste by studying the works of the most celebrated masters at Milan and Parma. His most favourite subjects were battles, in which his horses are admirably drawn. In this style of painting he is said to have united the fire of Tintoretto with the fine taste and composition of Paolo Veronese. The cupola of the church, and the Annunciation, at Genoa; the Rape of the Sabines, in the palace of the Grand Duke, at Florence; and Christ taken down from the Cross, at Wilton-house, were painted by this master. His health was injured by his assiduous labour; and he died at Genoa in 1659. 68, 77, 118.

CASTIGLIONE, (John Benedict,) called Grechetto, an eminent artist, was born at Genoa in 1616. He studied under Battisti Pagi, John Andrea Ferrara, and Vandyck;

from the latter of whom he derived his principal improvement. His genius was universal, yet his predominant turn was to rural scenes, markets, animals, &c. His fortune, for a considerable time, was unequal to his reputation ; but he at length found liberal patrons in the Venetian senator, Sacredo, and the Duke of Mantua, in the latter of whose service he lived and died in 1670. The figures in the painting of the Passage of the Israelites, at Burghley, are very fine, and the grouping good : the walls of water that in part surround them the artist has pourtrayed with considerable effect. But the Virgin and Child, presented by Ganganelli, is his best work there ; it is distinguished by a bold and noble tint of colouring, and abounds with freedom and nature. There is also an excellent picture by this master, in the chapel of St. Luke's church, at Genoa, and another in the Palazzo Brignole, admirably finished. Strutt enumerates several estimable plates of this artist from his own compositions.—His son, Francesco Castiglione, was the disciple of his father, and was born at Genoa. He inherited in a very considerable degree the talents of his master. Many pictures ascribed to Benedict, and occurring in sales and collections, are thought to be copies after him by his son Francesco, or perhaps originals of the younger Castiglione. 56, 67, 68, 107.

CELESTI (Andrea) was born at Venice, and learned the principles of design and colouring from Cavalier Matteo Ponzoni. Landscape was his favourite study ; and the beautiful views he painted about Venice, and other cities of Italy, are very highly prized. St. Luke painting the portrait of the Virgin, the Adoration of the Magi, (both in the chapel of Madonna della Pace, at Venice ;) and St. Jerome, with the Virgin and some Saints, in the chapel of Spedaletto, are considered his best pieces. Those at Burghley are also

happily executed : the one representing the lamentations of our first parents over the body of their son Abel displays much natural pathos, and is well coloured. He died in 1706. 115, 136, 136.

CHAPLIN (Miss). 62.

CHIARI (Giuseppe) was one of the best scholars of Maratta in easel pictures, and handled frescos with success in the Barberini and Colonna palaces. In his painting of Tullia driving over the Body of her Father, he has given a very faithful index of the mind of this unnatural monster : in her eyes the strong passions of ambition and tyranny are boldly pourtrayed ; and the fixed indifference, or rather the triumphant lurking, apparent in her features, seems to bear down the least shadow of delicacy, pity, or remorse. Mr. Peck speaks in high terms of the Venus and Adonis by this master : he correctly describes it as a most delicate painting, which displays much tenderness of colouring : the spaniel, he says, is so bold and prominent, that it seems to jut out of the picture. He finished several pictures and designs of C. Maratta's, and died in 1727, aged 73. 46, 55, 61, 138.

CIGNANI, (Carlo,) an eminent artist, was born at Bologna (some say at Rome) in 1628, and was taught his art by Giovanni Battista, Cairo Casalasco, and afterwards by Albano. Although he appeared with promising and superior talents, he sought further improvement in studying the works of Raphael, Caracci, Caravagio, Corregio, and Guido. The Cardinal San Cæsareo called of Carlo, in passing through Forli, and gave him 500 pistoles for a picture of Adam and Eve, politely telling him, that he only paid for the canvass, and accepted the painting as a present. His pieces at Burghley ; Joseph and his Mistress, in the superb collection of the Duke of Devonshire ; and another on the

same subject, in the Palazzo Arnaldi at Florence,—are all executed with great taste. Sampson, in the Palazzo Zambeccari, at Bologna, is one of his best pieces. He died at Forli in 1719. 115, 115.

CIGOLE or CIVOLI, (Ludovico Cardi,) an historical painter, born in 1559, and died in 1613, aged 54. He was a disciple of Santi di Titi's, and gave a new style to the Florentine school; he was the inventor of an original, but not a steady style; that which he adopted at Rome differs from his former one. His best works are the following: the Trinity, in the church of St. Crœce; St. Albert, in that of St. Maria Maggiore; the Martrydom of St. Stephen, at the Sisters of Monte Domini, which Pietro da Cortona ranked with the principal pictures of Florence; St. Antony converting a Heretic, at Cortona, considered superior to any other pencil at that place; and St. Peter healing the Cripple, in the Vatican, which was placed next the Transfiguration of Raphael, and the St. Jerome of Domenichino. The merit of the latter picture, procured him the title of Cavilier, but that celebrated performance, through the carelessness of its cleaner, is now unfortunately destroyed. It is supposed that chagrin at not succeeding in painting the dome in St. Maria Maggiore, hastened his death, which happened in 1613. Strutt mentions him as an engraver, and says his Magdalen washing the Feet of Christ, contains heads of great beauty. 29.

CIMABUE, (Giovanni,) a renowned painter, born at Florence in 1240, and was the first who revived the art of painting in Italy. Being descended of a noble family, he was sent to school to study the belles-lettres. Whilst there some Greek painters were employed by the senate of Florence, to whom he used to elope from school, and spend whole days in viewing their work. His father, therefore,

agreed with the Greeks to take him under their care, and he soon entitled himself to the name of the "Father of the first age, or infancy of modern painting." Cimabue painted in fresco and distemper; the art of painting in oil not being then discovered. In the lower church of Asceci, a city of Umbria, he so far outrivalled the Greek masters, that he resolved to paint for himself, and undertook the upper church in fresco. For the church of Sancta Maria Novella, at Florence, he painted a piece of our Lady, which from its size excited so much wonder, that it was carried from Cimabue's house with trumpets before it, and in solemn procession. The very curious painting of a lady called the Countess Matilda, at Burghley, which is ascribed to this artist, is most probably the oldest in the collection, as it cannot have existed much less than 550 years. Dante mentions Cimabue, in the eleventh canto of his Purgatory, as without a rival till Giotto appeared. His portrait, by Simon Sanese, was in the chapel-house of Sancta Maria Novella: it is a figure which has a lean face, a little red beard, in point; with a capuche, or monk's hood, after the fashion of those times. He was a great architect as well as painter, and was concerned in the fabric of Sancta Maria del Fior, in Florence, during which employment he died, in 1300. 58.

CLAUDE LORRAINE. See GELEE.

CLAUS, (Giuseppe,) a sculptor, whose birth appears to be unknown. His statues at Burghley have been deemed so exquisite of their kind as to render it inconceivable for the art of man to surpass them. The hard marble communicates a tenderness to the heart of the beholders; and the drapery which falls negligently down the left side of his Venus, appears almost to present the natural softness and beautiful transparency of the finest lawn. 90. 90.

CLEG.

141.

CLOVIO, (Giorgio Giulio,) justly celebrated for his astonishing miniatures and illuminations in missals and other religious books, was born in Sclavonia in 1498. He was educated and took orders for the church, but was suffered to relinquish the sacerdotal habit by the Pope. At the age of eighteen, his love of painting prompted him to visit Rome, where the Cardinal Grimani employed him three years in making careful pen-drawings from the finest medals. The result of his studies under Giulio Romano, and Girolamo da Libri, a miniature painter of great note in Verona, and from the works of Michael Angelo, produced a style of drawing partaking of the purity of the Roman, and the grandeur of the Florentine school; united, not unfrequently, to the rich colouring of Titian, or the ambient hue of Corregio. An "Ufficio della Madonna," painted for the Cardinal Farnese, exhibits many portraits, the figures of which, in some cases, are scarcely longer than so many ants; yet are represented with as much distinctness in all their parts as if they had been drawn as large as life. A beautiful missal, illuminated by Clovio, is now in the possession of the Townley family. He died in 1578. 29.

COOPER, (Samuel,) an eminent English painter, was born in London in 1609, and bred under the care and discipline of Mr. Hoskins, his uncle; but derived the most considerable advantages from his observation on the works of Vandyck, insomuch that he was commonly styled the Vandyck in miniature. His pencil was generally confined to a head only; and indeed below that part he was not always so successful as could be wished. But for a face and all the dependencies of it, namely, the graceful and becoming air, the strength, relief, and noble spirit, the softness and tender liveliness of flesh and blood, and the looseness and

gentle management of the hair, his talent was so extraordinary, that, for the honour of our nation, it may without vanity be affirmed, he was at least equal to the most famous Italians; and that hardly any one of his predecessors has ever been able to shew so much perfection in so narrow a compass. The high prices of his works, and the great esteem in which they were held at Rome, Venice, and in France, were abundant proofs of their great worth, and extended the fame of this artist throughout Europe. He so far exceeded his master and uncle, Hoskins, that the latter became jealous of him; and finding that the court was better pleased with his nephew's performances than with his, he took him into partnership with him, but his jealousy increasing, he dissolved it; leaving our artist to set up for himself, and to carry, as he did, most of the business of that time before him. He drew Charles II. and his Queen, the Duchess of Cleveland, the Duke of York, and most of the court: but the two most famous pieces of his were those of Oliver Cromwell, and of one Swingfield. The French King offered £150. for the former, but was refused; and Cooper carrying the latter with him into France, it was much admired; and introduced him into the favour of that court. He likewise did several large limnings in an unusual size for the court of England; for which his widow received a pension during her life, from the crown. This widow was sister to the mother of the celebrated Pope. Answerable to Cooper's abilities in painting, was his skill in music, being reckoned one of the best lutenists of his time. He was acquainted with many of the first characters in Europe. He died at London in 1672, and was buried at Pancras church-in-the-fields; where there is a fine marble monument set over him.—He had an elder brother, Alexander Cooper, who was also brought up to limning by Hoskins, their

uncle. Alexander performed well in miniature ; and going on the Continent became limner to Christina, Queen of Sweden, yet was far exceeded by his brother Samuel. He also painted landscapes in water colours extremely well, and was accounted an admirable draughtsman. The beautiful miniature of Diana and Actæon, in a glass-case in the Japan Closet, has by some been ascribed to this artist, and by others with perhaps greater probability to Dixon.

125, 129, 132, 133.

CORREGIO, (Antonio Allegri da,) an eminent historical painter, born in 1490 or 1494. Being descended of poor parents he had none of the advantages of his contemporaries. He saw neither statues, models, nor the works of any of the ancient masters: Nature was his guide ; and Corregio was one of her favourite pupils. To express the facility with which he painted, he used to say that he always had his thoughts ready at the end of his pencil. Hannibal Caracci, as has been before observed, studied and adopted his manner in preference to any other master. In a letter to his brother Louis on Corregio's paintings, he says, " Every thing which I see here astonishes me ; particularly the colouring and beauty of the children. They live—they breathe:—they smile with so much grace and so much reality, that it is impossible to refrain from smiling and partaking of their enjoyment. My heart is ready to break with grief when I think on the unhappy fate of poor Corregio—that so wonderful a man (if he ought not rather to be called an angel) should finish his days so miserably in a country where his talents were never known." Corregio remained during his whole life at Parma, and painted the cupola of the cathedral there ; the subject of which is an Assumption of the Virgin. For this piece, the admiration of all beholders of taste, the canons

of the church gave him but the paltry sum of 200 livres; which, to add to the indignity, they paid him in copper money. To carry home this unworthy load to his indigent wife and children, poor Corregio had to travel six or eight miles. The weight of his burthen, the heat of the weather, and his chagrin at this treatment, threw him into a pleurisy, which in three days put an end to his life and his misfortunes in 1543. Titian being once told by one of the canons that this grotesque performance did not merit his notice, and that they intended soon to have the whole defaced; replied "Have a care what you do; if I were not Titian, I would certainly wish to be Corregio." Having long been accustomed to hear the most unbounded applause bestowed on the works of the divine Raphael, Corregio by degrees became less desirous than afraid of seeing any of them. One, however, he saw at last. He examined it attentively for some minutes in profound silence; and then with an air of satisfaction exclaimed, "I too am a painter." Of his colouring Sir J. Reynolds observes, "it approaches nearer to perfection than that of any other painter; the gliding motion of his outline, and the sweetness with which it melts into the ground; the clearness and transparency of his colouring which stop at that exact medium in which the purity and perfection of taste lies, leave nothing to be wished for." Very applicable is this remark to the execution of this artist's Virgin and Child, at Burghley, which is composed of the finest tints blended with the utmost delicacy, and forming the exalted mother and son possessed of every grace and beauty. Grand and extensive as is the collection of paintings this House affords, it cannot but be regretted, that the pencil of Corregio has composed only this inimitable performance towards its embellishment. We shall conclude our sketch of this great painter with an observation of Mr. Fuseli's

“ The harmony of Corregio, though assisted by exquisite hues, was entirely independent of colour : his great origin was *chiaro-scuro* in its most extensive sense : compared with the expanse in which he floats, the effects of Lionardo da Vinci are little more than the dying ray of evening, and the concentrated flash of Giorgione discordant abruptness. The bland central light of a globe, imperceptibly gliding through lucid demitints into rich reflected shades, composes the spell of Corregio, and affects us with the soft emotions of a delicious dream.”

77.

CORTONA, properly BERRETINI, (Pietro di,) an eminent artist, born at Cortona, in 1596, studied under Andrea Commodi and Baccio Ciarpi. He went young to Rome, and painted the Rape of the Sabines and the Battle of Alexander, in the Palazzo Sachetti, which from their being considered equal to the performances of the best masters, excited much astonishment. He had not such a grace as was the portion of Raphael and Corregio, but a general grace, consisting rather in a habit of making the airs of his heads always agreeable, than in a choice of expressions suitable to each subject. But for the grandeur of his decorations, and the astonishing suavity and gracefulness of his performances, when all parts are considered, he must be allowed to have been the most agreeable mannerist that any age has produced. His colouring in fresco is far superior to what he performed in oil, nor do his easel pictures appear so finished as might be expected.—The Grand Duke Ferdinand II. one day admiring the figure of a child weeping, which he had just painted, he only gave it one touch of the pencil and it appeared laughing; then, with another touch he put it in its former state: “ Prince,” said Berretini, “ you see how easily children laugh and cry.” This artist’s best works are on the Continent: among those

in England, are a Female Saint, with Two Children, at Corsham-house; Tancred and Erminia, the Continence of Scipio, in the same collection; the Wise Men's Offering, in the Cleveland Gallery; and the one at Burghley. He died of the gout in 1669. 124.

COZZA, (Francesco,) an historical painter, born at Istilo, in Calabria. He settled at Rome, and was the faithful companion of Domenichino during the life of that artist: after his death he finished some of his works which had been left imperfect. He died in 1664. 29.

CREDI (Lorenzo). See SCIARPELLONI.

CROSSE, (Lewis,) a painter in water colours. Several of his portraits in miniature are in different collections in England. He repaired a little picture of the Queen of Scots, in the possession of the Duke of Hamilton, and was ordered to make it as handsome as he could. It seems a round face was his idea of perfect beauty, but it happened not to be Mary's sort of beauty. However it was believed a genuine picture, and innumerable copies were made from it. Crosse had a head, almost profile, in crayons, of Hoskins, a great curiosity. He died in 1724. 126.

DIEPENBEKE, (Abraham Van,) an artist, born at Bois-le-Duc in 1607. He was first a painter on glass, but afterwards went to Italy, and entered himself in the school of Rubens, where he was considered a good disciple of that master's. He designed for title-pages, theses, and books, of which latter kind that called the Temple of the Muses, 1663, afforded him great employment, and added to the artist much honour. His designs, indeed, of the Bellerophon, the Orpheus, the Dioscuri, the Leander, the Ixion, Tantalus, and Sisyphus, have never been excelled. When Diepenbeke came to England, he was much employed by William Cavendish, Duke of Newcastle, whose managed

horses he drew from the life; from whence were engraved the cuts that adorn that nobleman's book on horsemanship. Several of the original pictures are, or very lately were, in the hall at Welbeck. He also drew views of the Duke's seats in Nottinghamshire and Derbyshire, and portraits of the Duke, Duchess, and his children, and gave designs for several plates prefixed to the works of both their graces. His Adoration of the Wise Men, at Burghley, and Dido and Æneas, at Cassioberry, possess great merit. 117.

DIXON, (John,) a pupil of Sir Peter Lely's, painted both in miniature and crayons, but mostly the former: in the latter was his own head. In water colours there are great numbers of his works; above sixty were formerly in Lord Oxford's collection, both portraits and histories, particularly Diana and her Nymphs bathing, (which it is not improbable is the same piece enumerated among the miniatures at Burghley,) and a sleeping Venus, Cupids, and a Satyr, considered his best works. He was keeper of the second Charles's picture closet, and in 1698 was concerned in a bubble lottery. The whole sum was to be £40,000. divided into 1214 prizes, the highest prize in money £3000. the lowest £20. One prize, a collection of limnings, he valued so highly, that the person to whom it should fall, might, in lieu of it, receive £2000. Each ticket 20s. Queen Anne, then princess, was an adventurer: but the affair turned out ill, and Dixon falling into debt removed for security from St. Martin's-lane to the Temple, and from thence to a small estate he had at Thwaite, near Bungay, in Suffolk, where he died in 1715. Vertue says Dixon once bought a picture for a trifle at a broker's which he sold to the Duke of Devonshire for £500. but he does not specify the hand or subject. 124, 134.

DOBSON, (William,) called the English Tintoret, was born in London in 1610, and apprenticed to Sir Robert Peake, a painter and dealer in pictures, or according to some, to Francis Cleyne. By copying some of the pieces of Titian and Vandyck under one of these masters, he accidentally attracted the notice of the latter artist, who recommended him to Charles I. He was afterwards appointed serjeant painter by this monarch, who, as well as several of the nobility, sat to him. The portrait of Mr. Vaughan, of the exchequer, Dobson thought was his best production of that kind. Another of Francis Carter, the architect, Mr. Walpole says is superior to any of this artist's portraits he had seen. Besides the family pieces of the Earl of Orford and Sir Thomas Brown, he also drew Sir Charles Cotterel, Sir William Compton, Sir Charles Lucas, the Marquis of Montrose, &c. &c. At Chatsworth is a very particular picture, by him, said to be General Monke, his child, and his mistress, whom he took against the consent of her husband. At Albury, in Surrey, the seat of the Earl of Arundel, was a picture by the same hand of the Woman caught in Adultery, with several figures, the heads taken from persons then living, among whom was the poet Cowley. Dobson's wife, by him, is on the stairs of the Ashmolean Museum, at Oxford; and his own head was at Earl Paulett's; the hands were added long since, by Gibson, as he himself told Vertue.

139.

DOLCI, (Carlo or Carlino,) a very eminent artist, was born at Florence in 1616, and was a disciple of Jacopo Vignali. His first attempt was a whole figure of St. John, painted when he was only eleven years of age. He rose to the greatest height in portrait painting, but was particularly fond of sacred subjects. His pieces are distinguished by a

delicacy of composition, pleasing tone of colour, gracefulness in the airs of the head, and a placid repose diffused over the whole. In his manner of working he was remarkably slow; and it is reported of him, that his brain was affected by having seen Luca Giordano dispatch more business in four or five hours, than he could have done in so many months. St. Sebastian, in the Palazzo Corsini, at Florence; the Four Evangelists, in the Palazzo Ricardi; and St. Margaret,—are among his greatest performances. There is also a fine picture of this master's at Wilton-house, of which the subject is the Virgin; it is ornamented with flowers, painted by Mario du Fiori. But the beautiful picture of our Saviour blessing the Elements, at Burghley, which has been previously noticed at some length, is by many esteemed Dolci's master-piece. In the same collection may be observed, almost on the slightest glance, his exquisitely soft and delicate tone of colouring in the paintings of St. Sebastian, the Nativity, and the Flight into Egypt. Confidence and calm serenity, in the last, are very conspicuously expressed in Joseph, such as might be expected from one to whom a heavenly visitor had so recently appeared. He seems to accommodate himself to the sluggishness of his beast, requisite as speed may be to his safety, rather than goad it to adopt a pace more suitable to his inclinations. This artist died at Florence in 1686.

28, 28, 77, 79, 116, 121.
DOMENICHINO, or **DOMENICO ZAMPIERI**, a much admired artist, was born at Bologna in 1581, and received his instructions in the art of painting from Denis Calvart, and afterwards from the Caracci. Writers differ greatly about the abilities of Domenichino. “If the productions of an artist,” says Mr. Pilkington, “must always

be the best evidence of his having or wanting a genius, his compositions must ever afford sufficient proofs in his favour." But Mr. Fuseli says "his sentiments want propriety, he is a mannerist in feeling, and tacks the imagery of Theocritus to the subjects of Homer." He admits him, however, to have had considerable expression, and thinks he has even excelled Raffaello in his beautiful piece of the Cure of the Demoniac Boy, at Grotto Ferrato. His Adam and Eve; Communion of St. Jerome; Death of Agnes, at Bologna; and Dead Christ, which were lately in the Palazzo della Torre, at Naples, are his best productions on the Continent. Among the numerous pieces by this artist at Burghley, those of the different Saints rank amongst the first class, in which simplicity and variety of feature are strongly marked. But the attention is called more powerfully to the lady of Domenichino. In her dignified countenance we may trace a sentiment, which, flowing warm from her heart, seems to quicken the canvass, and is every moment ready to burst out at her eyes in tears. She appears under some resentment of the tender kind, but as if too amiable to give it scope: there seems seated under her snowy turban, a brow imparting the most tender and melancholy pathos. Pope Gregory XV. made Domenichino the chief architect of his apostolical palace for his great skill in that art. He was also well versed in the theory of music. Although of a mild temper, and obliging carriage, his contemporaries treated him so ill as to oblige him to leave Naples. Upon his return thither, some time afterwards, they still continued to persecute him, till by their tricks and vexations they wearied him out of his life. He died in 1641, not without the suspicion of being poisoned.

28, 28, 49, 49, 58, 58, 70, 93, 93, 117, 117.

DUBOURG (Dr.). There are several of this gentleman's productions, of a similar kind to his model at Burghley, now exhibiting in a museum in London. 59.

DURER, (Albert,) a memorable artist, born at Nuremberg, in 1471: Having made a slight beginning with a pencil in the shop of his father, who was a goldsmith, one Martin Huspe taught him a little of colouring and engraving. He was also instructed in arithmetic, perspective, and geometry; and then undertook, at twenty-six years of age, to exhibit some of his works to the public. His first attempt was the Three Graces, dated 1497. He is said to be the first engraver on wood, in which style he executed the whole Life and Passion of Christ, in thirty-six pieces, which were so highly esteemed, that Marc Antonio Franci copied them on copper, and so exactly, that they were thought to be Albert's, and sold as such. Albert hearing of this, complained to the government of Venice; but obtained no other satisfaction, than that M. Antonio should not for the future put Albert's name and mark to his works. One of his best pieces in wood is a St. Eustatius kneeling before a Stag, which has a crucifix between its horns. This cut was sent by John Valentine Andreas, a doctor in divinity, to a prince of the house of Brunswick, with a high encomium on the artist: he says he was so absolute a master of etching, engraving, statuary, architecture, optics, symmetry, and the rest, that he had no equal, except Michael Angelo. As Durer did not make so much use of the pencil as the graver, few of his paintings are to be met with, except in the palaces of princes. His picture of Adam and Eve, at Prague, is one of the most considerable of his compositions: in the same place there is also a picture of Christ bearing the Cross, two pieces of the Passion, and an Assumption. He sent Raphael his own portrait done upon canvass with-

out any colours or touch of the pencil, only heightened with shades and white, but with such strength and elegance as surprised that divine artist. He had a shrew for his wife, yet according to some he took her face for his model in painting the Virgin. His finest piece at Burghley is his St. Hubert, which is both a curious and valuable display of art. Mr. Fuseli says he as far excelled Raphael for juice, breadth, and handling of the oil colour in his easel pictures, as Raphael excels him in every other quality; that he studied, and as far as his penetration reached, established certain proportions of the human frame, but he did not invent a permanent standard of style; that he was perhaps the best engraver of his time; wrote treatises on proportion, perspective, geometry, civil and military architecture; and was a man of extreme ingenuity without being a genius. He adds, in the expressive figure of Christ in the Garden, and in the figure of Melancholy as the Mother of Invention, there is but a glimpse of the sublime: his Night attended by Death and the Fiend is more capricious than terrible, and his Adam and Eve are two common models, hemmed in by rocks. He died at Nuremberg in 1528, and was interred in the church-yard at St. John's church, where his good friend, Pirkheimer, placed a very honourable sepulchral inscription to his memory. 28, 28, 49, 71, 141.

EDEMA, (Gerard,) a Dutch landscape painter, born at Amsterdam in 1652, and died in 1700. He was a disciple of Everdingen's, but applying himself to nature, he visited Switzerland, and chose for his scenes tracts of rude uncultivated countries, interspersed with rocks, hills, and torrents, which he always expressed well. He then went to the English Colonies in America, and brought several of his pieces from thence to London about 1670, where he found a rapid sale for them. He would have died more

wealthy, and perhaps would have lived longer, had he not been too fond of wine. 141.

ELSHEIMER, (Adam,) a celebrated painter, born at Frankfort in 1574, was a tailor's son, and at first a disciple of Philip Uffenbach's ; but an ardent desire of improvement carrying him to Rome, he there became an excellent artist in landscapes, histories, and night pieces. His correctness of drawing the figures, his admirable management and distribution of light and shade, his spirit and delicacy of touch, and exquisite manner of colouring, astonish the beholder when he observes such combined perfections in one artist. While he was alive, his pictures bore an excessive high price, which was amazingly enhanced after his death : and Houbraken mentions one of them, representing Pomona, which was sold for eight hundred German florins. Sandrart describes amongst his capital performances, Tobit and the Angel, the Death of Procris, his most excellent picture of the Flight into Egypt, and Latona and the Peasants. The last appears to be the same piece which is now at Burghley, and to which it is therefore needless to add our meed of praise. It is necessary, however, to correct an error which is made in the description of it : instead of Latona being pregnant with twins, as there told, she is represented supporting the babes in her arms, agreeably to the story in Ovid's *Metamorphoses*. There are ten of this artist's pictures at the Earl of Egremont's, at Petworth, in Sussex, most of them exhibiting considerable force of expression, although the figures are not more than two inches and a half high. Elsheimer was a person by nature inclined to melancholy, and through continued study and thoughtfulness so far settled in that unhappy temper, that, neglecting his domestic concerns, he contracted debts, and imprisonment followed, which struck such a damp upon his

spirits, that though he was soon released, he did not long survive it, but died in 1610. 53, 55.

EYCK, (John Van,) the supposed inventor of oil painting, was born at Masseyk in 1370. His discovery is said to have arisen from his drying one of his distemper pieces in the sun's rays until it was cracked and spoiled, which circumstance induced him to endeavour to make a varnish that would dry without being exposed to the sun. After many experiments, he found at last that oil of linseed and of nuts, being boiled with other ingredients, made the vehicle so much desired. But although this account has many authorities, the suggestions of Mr. Walpole, given in the short history of painting prefixed to these biographical sketches, will go far to set it aside. And the labours of the learned antiquary, Mr. Raspe, will tend still more to negative it; for he has proved, in the opinion of Sir Joshua Reynolds, beyond all contradiction, that the art of painting in oil was invented and practised many ages before Van Eyck was born.—As a painter he possessed very good talents, considering the early period of the art, and was distinguished for his richness of colouring. In the Museum at Paris is the Wise Men's Offerings, by this master; at Chiswick, Lord Clifford and his family; and at Wilton, a small picture of the Nativity. His pieces at Burghley will engage the attention as curiosities, by their age, having been executed between 400 and 500 years, rather than by any peculiar merit. He died in 1441. 53, 57.

FABRIS. We find no mention made of this artist by biographers, though, if we may judge from the excellent specimens of his pencil at Burghley, he appears to have been one of no ordinary cast. The peasants in the two cottage pieces exhibit great correctness and truth of outline, and are coloured with much taste and

strength. His views are also executed in a masterly manner : the objects are well designed, the perspective is judiciously preserved, and the mellow tone of colour is given with considerable effect. 62, 62, 62; 62.

FARARA (Surcelo). 29, 118.

FARINATO, (Paul,) an Italian painter, was born at Verona in 1522, his mother dying in labour of him. He was a disciple of Nicolo Golfinò's, and an admirable designer, but not altogether so happy in his colouring. His best piece is the Miraculous Feeding of Five Thousand, at Verona. He had considerable knowledge of sculpture, architecture, and engraving; was a very good orator, and famous for being an excellent swordsman. His last moments are said to have been as remarkable as his first, on account of the death of his nearest relation. He lay upon his death-bed in 1606; and his wife, who was sick in the same room, hearing him cry out, "he was going," told him "she would bear him company;" and actually did so, as they both expired at the same minute. 68.

FERRARI, or DE. FERRARA, (Giovanni Andrea,) an historical, landscape, and portrait painter, born at Genoa in 1599, and died in 1669. He was a disciple of Bernard Castelli's, and afterwards of Bernard Strozzi's. Ferrari was equally expert in painting history, landscape, fruit, animals, and flowers; and these subjects he finished in a small size, but with great beauty and exactness. 77, 117.

FERRATO SASSO, properly SALVI, (Giovanni Battista,) an Italian historical painter, born in the territory of Urbino in 1504, and died in 1590. Under what master, or in what city he learned the first principles of his art is not ascertained : but he went to Rome to study the works of Raphael, which were then the admiration of the whole world; and his knowledge was exceedingly promoted by

the precepts of Francesco Penni, Raphael's favourite disciple. By the direction of that able artist, Salvi applied himself to copy the most eminent works in the profession; and he at last obtained such skill, and such power of execution in that manner of painting, imitating the style and touch of every different master so admirably, that his pictures were generally taken to be originals of those artists of whom they were only copies, or at the best only imitations. It is probably to this artist, instead of Ferrari, that we may ascribe the copy of Raphael's Virgin and Child, which hangs in the First George Room. 49, 117.

FERRI, (Ciro,) an historical painter, born at Rome in 1634, was a disciple of Pietro di Cortona's, several of whose works he finished at Florence and Rome. Their pictures resemble each other so closely, that they cannot be ascribed to either without hesitation. Ferri is supposed to have less grace in his design, less compass of mind, and less breadth of drapery. He was also a great architect. His principal work as a painter is St. Ambrosio, in a church of that Saint's at Rome; and his best works in fresco are in the Palazzo Pitti, at Florence, and at St. Maria Maggiore's, of Bergamo. He was much importuned for devices, figures for breviaries, and titles for books; several of which have been engraved by Spierre and Bloemart. The Pope employed him in making cartoons for the Vatican; and few men have worked in more different ways. The cupola of St. Agnes, in the Palace of Navona, was his last work. The chagrin he felt in seeing the angels of Baccici, which were directly under it, the force of whose colouring made his appear too weak, is said to have been the cause of his death, which happened in 1689. 49, 77.

FETTI, or FETI, (Domenico,) an eminent painter, was born at Rome, and educated under Civoli, but from

the works of Julio Romano he derived his colouring and the boldness of his characters. Cardinal Gonzaga, after he became Duke of Mantua, appointed him painter to the court. Most of Fetti's performances are easel pieces, as he worked very little for churches or convents. He expressed the passions of the soul in a manner that was remarkably strong; and he had a mellowness in his colouring which is extremely pleasing. His pictures are scarce and much sought after. There is a fullness of expression, and considerable harmony of tone in the figures of his *Hiring the Labourers*, at Burghley, though they are perhaps too diminutive for the size of the painting. He died at Venice in 1624. 117, 138.

FINCH (Hon. Miss).

63.

FIORI, (Mario da',) properly MARIO NUZZI, an Italian painter of flowers, &c. born in 1603, and a disciple of his uncle Tomaso Salini. His earliest productions having been purchased by a dealer in pictures, who sold them at Rome for a much higher price, induced him to visit that city, where he received so many proofs of the esteem of all the ablest judges of painting, that he was soon in affluent circumstances. His pictures became universally sought after by princes and nobility; and he omitted neither labour nor study to attain perfection. Selecting the most beautiful flowers for his subjects, he imitated them with amazing brilliancy and lustre, and obtained the honour of being ranked amongst the greatest artists in that style of painting. There is a capital picture by this artist in the church of St. Andrea della Valle, in the same style as the one produced by him and Guercino, at Burghley: it is a wreath of flowers encircling the portrait of St. Gaetano, which was painted by Andrea Camassei. He died in 1673. 59.

FITZGERALD (Lady H.).

60.

FLORIS, (Francis,) a celebrated Flemish painter and sculptor, born at Antwerp in 1520. He practised sculpture till he was twenty years of age, and afterwards studied painting under Lambert Lombard, whose manner he closely imitated. He left this master and went to Rome, where he copied in a bold manner the Last Judgment of Michael Angelo. Having greatly improved himself by studying the works of that master, he returned to Antwerp, and so astonished his countrymen, that they called him the "Raphael of Flanders." His readiness of hand was remarkable, and his pencil seemed as quick as his invention, of which he gave an incontestible proof at the entry of Charles V. into Antwerp; for, being engaged to paint the triumphal arches for that grand ceremony, and having seven figures as large as life to finish in one day, he executed them in seven hours. In the Confraternity-hall of St. Michael, at Antwerp, are the Fall of Lucifer, and an Assumption, by Floris, both marked for their goodness of composition, strength of expression, and pleasing tone of colour. He died in 1570.

90.

FRANCESCHINI, (Marc Antonio,) an historical painter, born at Bologna in 1648, was at first a disciple of G. Battista Galli's, and from him entered the school of Carlo Cignani. He painted many churches and convents in Italy; at Modena he painted the grand hall of the Duke's palace so much to that prince's satisfaction that he offered him a large pension to keep at his court; but the artist politely refused the offer. At Genoa he painted the memorable actions of the republic, which were represented by a multitude of figures nobly designed, judiciously grouped and disposed, and correctly drawn. And in the Palazzo Monti, at Bologna, is a small gallery painted by Franceschini, of which the colouring is exceedingly lovely, though

the figures appear to want roundness. He preserved the powers of his mind and pencil undiminished at a very advanced age; and when he was seventy-eight years old, he designed and coloured his pictures with all that fire and spirit for which he had been distinguished in his best time. He died in 1729. 28, 46, 89.

FRANCIA, (Francesco,) an historical painter, whose real name was Raibolini, was born at Bologna in 1450, and was bred to the profession of a goldsmith, but an acquaintance with Mantegna led him to the study of painting. In 1490 he produced a picture of the Virgin seated, surrounded by several figures; and shortly afterwards a St. Jacopo, both of which gained him great reputation. He painted many pictures for churches, &c. in Bologna, Modena, Parma, and other cities, but in a dry gothic manner. He greatly improved in his latter productions, and according to Raphael, he excelled both Perugino and Bellini, the one in his choice and tone of colour, and the other in his fullness of outline and breadth of drapery. In a letter dated 1508, edited by Malvasia, Raphael declares that the Madonnas of Francia were inferior, in his opinion, to none, for beauty, devoutness, and form. His ideas of Francia's talents exhibited itself still stronger in his entrusting his picture of St. Cecilia, destined for the church of St. Gio da Monte, at Bologna, to his care, by letter soliciting him as a friend to see it put in its place, and if he found any defect in it, that he would kindly correct it. Vasari says that Francia died with grief in 1518, upon seeing by this picture that he was as nothing in the art, compared with the superior genius of Raphael; but Malvasia proves that he lived some years afterwards, and in an improved style produced his celebrated St. Sebastian, which Caracci describes

as the general model of proportion and form for the students at Bologna. 114.

FRANCK, or FRANCISCUS FRANCKEN, but more generally called Old Franck, was an artist of the sixteenth century. Descamps supposes him to have been born in 1544, and fixes his death in 1666; but it is more probable, according to others, that his birth took place in 1544, and his death in 1616. He principally painted sacred subjects, had a fruitful invention, and composed readily. In his best performances the colouring is clear and lively, the design good, and the figures tolerably correct. His splendid architectural piece at Burghley displays considerable truth in the perspective, beauty in the colouring, and elegance in the design. At Wilton is his Belshazzar's Feast, a very curious composition. 52.

GARRARD. See GERARD.

GAROFALO, properly TISI, (Benvenuto,) an Italian historical painter, born at Ferrara in 1481, and died in 1559. He received his first instructions from some masters at Ferrara and Cremona; but he visited Rome at an early age, and entered the school of Raphael. He imitated his design, the character of his faces, the expression, and much of his colour, though he added something of a more inflamed and stronger cast derived from the Ferrarese school. His pictures of evangelic subjects abound at Rome, Bologna, and other cities of Italy: they are of different merit, and not painted all by him. His large pictures, many of which are in the Chigi gallery, are more genuine and more singular. The Visitation of Maria, in the Palace Doria, is one of the master-pieces in the collection. Tisi used to mark his pictures with a painted violet, which the vulgar in Italy call Garofalo, a flower allusive to his name. It does not ap-

pear from Vasari, and others, that Garafalo had any share in the works which were executed by the scholars of Raphael under his direction. He returned to Ferrara, and became the head of that school. 94.

GELEE, (Claude,) called CLAUDE LORRAINE, an eminent landscape painter, born at Lorraine in 1600. He was put an apprentice to a pastry-cook, which business he quitted and travelled to Rome. De Piles says that chance brought him to Augustine Tasso, who hired him to grind his colours, clean his pallet and pencils, and perform other domestic occupations. At first it was with difficulty he could be taught to comprehend the rudiments of the art, yet, when he began to have some tolerable conception of them, and to profit by his application, his mind seemed proportionably to expand; his ideas improved; his imagination became more lively; and with wonderful eagerness he applied himself to his studies. He would frequently continue abroad from sunrise till the dusk of the evening compelled him to withdraw himself from his contemplations. It was his custom to sketch whatever he thought beautiful or striking; and every curious tinge of light, on all kinds of objects, he marked in his sketches in a similar colour. Thus his beauties are derived from nature herself. Sandrart relates, that Claude used to explain to him, as they walked through the fields, the causes of the different appearances of the same prospect at different hours of the day, from the reflections of light, from dews and vapours, in the evening and morning, with all the precision of a philosopher. He would retouch his paintings very frequently, till they corresponded with the images pictured in his mind. His skies are warm, his distances admirable, and his colouring so exquisitely delicate as never to have been equalled. He frequently gave an uncommon tenderness to his finished trees by glazing; and in

his large compositions, which he painted in fresco, he was so exact, that the distinct species of every tree might readily be distinguished. Among several of his performances in that manner of painting, one was on the four walls of a magnificent saloon at Rome, belonging to a nobleman named Mutius, the height of the wall being very considerable. On the first side he represented the vestiges of an ancient palace, bounded by a deep grove of trees, incomparably expressed as to the forms, stems, barks, branchings, and foliage; the proportionable grandeur of the trees, as well as the length of the grove, were perspectively and beautifully set off by the shrubs and plants with which his ground was diversified; and the eye was pleasingly conducted to the second wall, which seemed by an artful contrivance and disposition, to be only a continuation of the same scene; the same elevation of the horizontal line being observed through the whole work. On the second side, he shewed an extensive plain, interspersed with mountains and falls of water, as also with a variety of trees, plants, travellers, and animals; and this part of the composition was likewise connected with the third wall. In that, the lengthened prospect shewed a seaport at the foot of some high hills with a view of the ocean, and vessels labouring amongst the waves, which appeared in violent agitation. And on the fourth wall were represented caverns among rude rocks, ruins of buildings, and fragments of antique statues; the composition though divided into so many parts, consisting in the whole but of one entire connected prospect. But as to the beauty, truth, and variety of the work, the power of language cannot sufficiently represent them. Although he studied at Rome some years to form his hand to draw figures correctly, he appears never to have succeeded. Being conscious of this deficiency, he usually engaged other artists who were eminent to paint

them for him; of which number were Courtois and Philippo Lauri. Sandrart relates, that it was his custom to draw in a paper book, prepared for his purpose, the designs of all those pictures which were transmitted to different countries; and on the back of the drawing he wrote the names of the purchasers. That book, which he entitled *Libro di Verita*, is now in the possession of the Duke of Devonshire. His pictures are now very rare, especially such as are undamaged; and those are at this time so valued, that no price, however great, is thought to be superior to their merit. With the high encomiums all his biographers unite to bestow upon him, it is unnecessary for us to allude to his works at Burghley, further than to observe that his elevated pencil has there displayed all its accustomed harmonious touches of beauty and nature. He died in 1682. 58, 93, 94.

GEMINIANI, or GEMIGNANO, (Giacinto) was born at Pistoia in 1611, but travelled to Rome, and placed himself as a disciple with Pietro di Cortona, under whom he proved an historical painter of singular merit. He continued at Rome for some years, and finished several compositions for the churches and convents; by which he gained an established credit, and then returned to his native city, where he died in 1681. He left a son, Luigi, who was born at Pistoia in 1652, and who, after studying some time with his father, perfected himself at Rome. In that city he obtained the reputation of being an excellent artist; for he not only designed and composed with much greater spirit than his father, but he excelled him in the beauty of his colouring, although he was not quite so correct. He died in 1697. 89, 89.

GENNARI, (Cæsar and Benedetto,) two brothers, the sons of Ercole Gennari, by a sister of Guercino's, were

the heirs of the latter, and his copyists and imitators: they made numerous repetitions of his Sibyl, his St. John, and Herodias, recognized by tints less vigorous, and the want of that freshness which distinguishes the originals. After having worked jointly at Cento, Bologna, and various towns of Italy, Cæsar established himself at Bologna. Benedetto came to England, and was a painter for Charles II. In King James's Catalogue are mentioned twelve pieces of his hand, four of which are at Windsor, and the remainder probably still in some of the royal palaces. At Chatsworth are three by him, and Lot and his Daughters is at Coudray. His Hercules and Dejanira was sold at Streater's sale for £11. It is said, that whilst in England, he had a mistress of whom he was jealous, and whom he would not suffer the King to see. On his return to Italy he imitated velvets, silks, stuffs, &c. with considerable effect, and embellished the portraits of his sitters without impairing the resemblance. Two of his best historic works abroad are a St. Zaccaria, at Forli, and a Leopardo, in the dome of Osimo. He died in 1715, aged eighty-two. 108, 111.

GERARDS,* (Marc,) the son of a painter of the same name, was born at Bruges in 1561, and practised history, landscape, architecture, and portrait. He engraved, illuminated, and designed for glass painters; and his etchings for Æsop's Fables, and View of Bruges, were much esteemed. His works are very numerous, though not easily known, as he never used any peculiar mark: in general they are neat, the ruffs and habits stiff, and

* "Hjs name," according to Mr. Walpole, "is writteu Gerhardus, Guerards, and Garrard. Among the Sidney papers at Penhurst was a letter from Sir Robert to his lady, about 1597, desiring her to go to Mr. Garrats, and pay him for the picture of her and the children, so long done and unpaid."

rich with pearls and other jewels: his flesh colours are thin and light, tending to a blueish tincture. His Procession of Queen Elizabeth to Hunsdon-house has been engraved and described by Vertue, who thought that part of the picture of Sir Thomas More's family, at Burford, might have been completed by this painter. Gerards drew a Procession of the Queen and Knights of the Garter, in 1584, from whence Ashmole took his plate for the history of that order. The portraits, though small, have great resemblance, with an uncommon fidelity of representing the air, stature, and bulk of the person's exhibited. Vertue made a copy of this roll in water colours, which is not quite complete, the original not having been entirely finished. His half-length of the Lord Treasurer, in the Miniature Closet, is doubtless the most esteemed of his portraits in the Burghley collection, if only for being the reverend ancestor of that noble family. But it has equal merit with his Essex and Elizabeth. A description of the latter head will in many points be correctly given in the words of Mr. Walpole, where he speaks of that Queen's portraits at large. "There is not," he says, "a single portrait of her that one can call beautiful. The profusion of ornaments with which they are loaded are marks of her fondness for dress, whilst they entirely exclude all grace, and leave no more room for a painter's genius than if he had been employed to copy an Indian idol, totally composed of hands and necklaces. A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster fardingale, and a bushel of pearls, are the features by which every body knows at once the pictures of Queen Elizabeth." Gerards came to England not long after the year 1580, and remained here till his death, which did not happen till 1635,

having been painter to Queen Elizabeth and Anne of Denmark. 56, 116, 121.

GERRARD. A distinguished modeller, of London, who was engaged by the late Marquis, a short time previous to his death, to execute the busts and animals exhibited in the Fifth George Room. During the time of his residence at Burghley he also took those several exterior and interior views of that building, in the Great Hall, which we understand were originally designed for the engraver.

22, 99, 99, 99, 99, 149.

GHERARDI, called **DOCENO**, (Christorofò,) an artist, born at Florence in 1500, and died in 1556. Though nature had been his sole instructor, at the age of sixteen was considered a prodigy, and became one of the disciples of Raphael dal Colle. He spent some years in the army, but left the military life to devote himself to painting, and became an universal artist, in not only designing historical figures, but also landscapes, birds, fishes, and particularly subjects in grotesque. He finished a great number of works at Rome, Naples, and Florence, and in conjunction with Giorgio Vasari, or rather under him, executed a great many designs in fresco, as well as in oil. 120.

GHIRLANDAIO, (Ridolfo,) properly called **CORRADI**, a disciple of his two uncles', David and Benedetto, and his father Domenico, the latter of whom obtained the name of Ghirlandaio, from having been the first to make little metallic garlands, so called. Ridolfo made great progress, and was esteemed by Raphael himself, who invited him, but not successfully, to work in the Vatican. In his pictures, Mr. Fuseli says "there is something analogous to the genius of Raphael; the composition, the vivacity of the face, the choice of colours, something ideal in the use

of nature, betray similar maxims, with inferior powers." He died in 1560, aged seventy-five. 115.

GIBBONS, (Grinling,) an eminent carver in wood, and a statuary, supposed to be of Dutch parents, was born in Spur-alley, in the Strand. He lived afterwards in Bell-savage-court, Ludgate-hill, where he carved a pot of flowers, which shook surprisingly with the motion of the coaches that passed by. There is no instance, says, Lord Orford, of a man, before Gibbons, who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species. He lived afterwards at Deptford, where Mr. Evelyn, discovering his wonderful talents, recommended him to Charles II. who gave him a place in the Board of Works, and employed him in the chapel at Windsor. His carved work there is done in lime tree, representing a great variety of pelicans, doves, palms, and other allusions to scripture history, with the star and garter, and other ornaments, finished with great perfection. At Windsor, too, he carved the beautiful pedestal in marble, for the equestrian statue of the King, in the principal court: the fruit, fish, implements of shipping, are all exquisite; the base of the figure at Charing-cross, and the statue of Charles II. in the Royal Exchange, were also his, and probably the brazen statue of James II. in the Privy-garden.—Gibbons made a magnificent tomb for Baptist Noel, Viscount Camden, in the church of Exton, in Rutlandshire; it cost £1000. is 22 feet high and 14 wide: there are two figures of him and his lady, and bas-reliefs of the children. The same workman performed the wooden throne at Canterbury, which cost £70. and was the donation of Archbishop Tenison. The foliage in the choir of St. Paul's is of his hand. At Burghley is a noble profusion of his carving, in

picture frames, chimney-pieces, and door-cases; and the Last Supper in alto-relievo, finely executed. The sculptor seems, in this latter work, observes a warm admirer of it, to allude to that passage of the gospel, in which our Saviour declares, that one of them shall betray him; and in which they began every one of them to say unto him, Lord is it I? At Chatsworth are several ornaments by Gibbons, particularly in the chapel: in the great anti-chamber are several dead fowl over the chimney, finely executed, and over a closet door, a pen, not distinguishable from a real feather. When Gibbons had finished his work in that palace, he presented the Duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass-case in the gallery. In Lord Orford's collection is another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's Head, alto-relievo, in ivory. In Thoresby's collection was Elijah under the Juniper Tree, supported by an angel, 6 inches long and 4 wide. At Houghton, two chimneys are adorned with his foliage. At Mr. Norton's, at Southwick, in Hampshire, was a whole gallery embroidered in panels by his hand; but the most superb monument of his skill is a large chamber at Petworth, enriched from the ceiling, between the pictures, with festoons of flowers and dead game, &c. all in the highest perfection and preservation. Appendant to one is an antique vase, with a bas-relief of the purest taste, and worthy the Grecian age of cameos. The font of St. James's church, in white marble, was also the work of Gibbons. It is supported by the tree of life; the serpent is offering the fruit to our first parents, who stand beneath; on one side of the font is engraven St. John baptising our Saviour; on another St. Philip baptising the Eunuch; and on the third, Noah's ark, with the dove bringing the olive

branch, the type of peace to mankind.—Gibbons died in 1721, at his house in Bow-street, Covent-garden.

30, 43, 50, 60, &c.

GIORDANO, (Luca,) an Italian historical painter, born at Naples in 1629, and died in 1705. He was a disciple of Giuseppe de Ribera's, called Spagnoletto; but afterwards studied under Pietro di Cortona. When he quitted the school of the latter master, he went to Lombardy to study Corregio, and afterwards to Venice to improve himself by the colouring and compositions of the best Venetian masters. He had a fruitful and fine imagination, and a most surprising readiness and freedom of hand; his tone of colouring is agreeable; and his design, when he chose, correct. He studied the manners and particularities of the greatest masters with such care and judgment, and possessed so happy a memory, that he not only retained in his mind a distinct idea of the style of every celebrated master, but had the skill and power to imitate them with such critical exactness, as to deceive even the ablest connoisseurs. It is said there are in the most capital collections in England, several paintings called Titian's, which are incontestibly the sportings of Giordano's pencil. His picture of Seneca bleeding in the Bath, (of which there is a duplicate on the Continent,) is esteemed the finest of his numerous productions at Burghley, which having been commented upon at some length may give place here to a passing notice of a few of the rest. Greatly to be admired is his Jephtha's return home after having vowed to sacrifice whatsoever he should there first meet with: the cheerful countenance and gladsome air with which his daughter receives him "with timbrels and with dances," presents an animated contrast to the petrified and fear-stricken form of the sire. In the painting of Curtius leaping the Gulph there is a determined and fixed reso-

lution displayed both in the devoted Roman and the animal; they appear as if bursting from the canvass, and a shrug of fear is involuntarily excited at their approaching fate. The artist has entered into all the enthusiasm of the hero, and immortalized it with a boldness of design and strength of colouring worthy of the Vatican. His *Diana and Actæon*, and *Jupiter and Europa*, may also be classed amongst the finest workings of his exuberant pencil.—In Spain he executed many compositions at Madrid, Toledo, and at the Escorial; and employed only two years to paint ten arched ceilings of the church and staircase of that palace. He was exceedingly industrious, generally painting six or seven hours every day; and, being highly favoured by the King, became exceedingly rich. In 1692 he first arrived at Madrid, and did not return to Italy till 1702, when he accompanied Philip V. to Naples, and in 1704 died there. The appellation of “*Luca fa Presto*” was accidentally applied to Giordano, not on account of the fame he had acquired by his expeditious manner of painting, but from the mercenary eagerness of his father, who sold at a high price the designs of Luca, which he made after the compositions of the great masters, while he pursued his studies. The father of Luca scarce allowed him time to refresh himself, but still said to him, while he was at his meals as well as at his work, “*Luca, fa presto,*” or “*Luca, make haste;*” from which expression perpetually uttered, his companions gave him the nick-name of *Fa-presto*.

32, 47, 47, 54, 57, 59, 111, 112, 112, 112, 120, 134.

GIORGIONE, an eminent artist, whose name was GIOGGIO BARBARELLI, but was generally known by the appellation of *Giorgione*, either from his loftiness of person, or the grandeur of his style, was born at Castelfranco, in Frioul, in 1477, and became the scholar of Giovanni Bellini.

This master he, however, soon surpassed, and arrived at such excellence as to have been compared with Lionardo da Vinci and Corregio. His style is forcibly marked with vigour, and possesses richness of tint, colour, and chiaroscuro. The most considerable of his compositions were the *Tempest Allayed*, formerly at Venice; *Moses presented to Pharaoh's Daughter*, at Milan, which is considered by critics as his master-piece; two pieces, each representing a Concert, now in the Napoleon Museum; and a *Holy Family*, and *St. John*, in the Marquis of Stafford's collection. But perhaps his most perfect work in this country, is a small picture in the possession of the Earl of Carlisle, a portrait of *Gaston de Foix*, with a servant putting on his armour. It is told of Giorgione, that having a dispute concerning the superiority of sculpture or painting; and it being argued, that sculpture had the advantage, because the figures it produces may be seen all around; he took the adverse side, maintaining, that the necessity of moving, in order to see the different sides, deprived it of its superiority; whereas in painting, the whole figure might be viewed at one glance. To prove his position, he painted a figure, and surrounded it with mirrors, in which all the various parts were exhibited, and obtained great applause for his ingenuity. This artist is said to have fallen in love with a young beauty of Venice, who, falling ill of the plague, but not suspecting it to be so, imparted the disease to Giorgione, who died at the same time as his mistress in 1511. 130.

GRAY (Miss).

63.

GUERCINO, so called from a cast in one of his eyes, but whose proper name was JOHN FRANCIS BARBIERI, an eminent artist, was born at Cento in 1590, and learnt the principles of the art from his countrymen Cremonini and Benedetto Gennari. Quitting these masters, he suc-

cessively adopted the several styles of Caravagio, the followers of the Caracci, and lastly the gayer and more open one of Guido; but of these, the second is his best and most valued, forming its basis in bold contrasts of light and shade, but sweetly united, and magically relieved. The few specimens left of Guercino's first manner, are at Bologna and Cento. Of the second, are, in general, all he painted at Rome, either in fresco or in oil,—the Aurora, in the Villa Ludovisi; St. Petronilla, now in the Louvre; Dido, in the Spado collection; Mars and Venus, Circe, in the Napoleon Museum; the cupola at Piacenza; St. Chiriac, at Rome; Christ and Nicodemus, Christ and the Woman of Samaria, the Marriage of St. Catherine, St. James, in Mr. Methuen's collection; and the chief part of his productions at Burghley, of which the Virgin, Christ, and St. Francis, is perhaps his best work, being characterized as possessing some peculiarities of design unlike any other pictures of the same class. Of the third manner, though it bears many traces of the second, the Circumcision, in the Louvre, is the most celebrated. Christina Queen of Sweden endeavoured to prevail upon Guercino to leave Bologna, but without success: in her passage through that place, she paid him a visit, and would not be satisfied till she had taken him by the hand; "that hand," said she, "which had painted 106 altar-pieces, 144 pictures for people of the first quality in Europe, and had besides, composed ten books of designs." He died in 1666, very rich, yet much venerated for his exemplary piety and great charity.

28, 45, 59, 69, 77, 93, 93, 114.

GUIDO, (Reni,) an illustrious painter, was born at Bologna in 1575. His father being a musician, intended him for the same profession, but discovering his attachment to painting, placed him under the tuition of Denis Calvart.

He afterwards studied under the Caracci, and soon acquired considerable reputation,—so much so, as to have excited great alarm and jealousy in his masters. At one time he imitated Passerotti, at another Caravagio, but at length formed a style for himself, consisting of all gentleness and softness. His touch was free and delicate, his draperies correct, and in his figures he has frequently expressed the pathetic and the tender. One of his heads, in the possession of the venerable president of the Royal Academy, exhibits our Saviour crowned with Thorns; it is not possible for painting to go beyond it in the perfect attainment of its object, the expression of pious resignation under acute suffering of mind and body, with beauty and truth of character. Mr. Fuseli gives the following character of the generality of Guido's works: he says, "his attitudes seldom elevate themselves to the fine expression and graceful simplicity of the force: the grace of Guido is the grace of the theatre; the mode, not the motive, determines the action, his Magdalens weep to be seen, his Hero throws herself over Leander, Herodias holds the head of her victim, his Lucretias stab themselves, with the studied airs, and ambitious postures, of buskined heroines: it would, however, be unjust not to allow there are exceptions from this affectation in his works. Helen departing with Paris, is one which alone might atone for every other blemish." Among his best productions are Christ delivering the Keys to Peter, in the church of St. Philippi Neri, at Fano; a St. John, in the Archiepiscopal Gallery, at Milan; the Virgin, Jesus, and St. John, at Bologna; and the Penitence of Peter after denying Christ, in the Palazzo Zampieri. At Burghley, the sublime representation of the Sibyl deserves particular attention, being probably also in his best style. It is evi-

dent, says a critic, that the object of this piece, according to the poet, appears

Not touch'd, but rapt; not waken'd, but inspir'd;
nor can we imagine the artist's success in the sublime as it is drawn in this piece any ways inferior to the attempt. Far different from that unruffled stream of thought which precisely distinguishes contemplation, her eyes may be seen to roll in a sort of phrensy; and her whole person, as it were, to labour with the inspiring God. Mary and Jesus, in the Chapel Room, is another of this artist's productions remarkable for its refined delicacy of expression, suavity, and grace: and of equal merit is the Boy and Pigeon, portrayed by touches exemplifying the liveliest simplicity and gentleness.—Guido was so extremely beautiful in his younger days, that his master Lewis, when painting his angels, took him for his model. Having always had a predilection for gaming, in his latter years he abandoned himself so entirely to it, as to reduce himself to the greatest poverty. This state urged many poignant reflections which brought on a languishing disease that terminated his life in 1642. 29, 29, 29, 29, 49, 76, 89, 90, 93, 93, 115, 118, 123, 138, 139.

HEEM, (Cornelius de,) the son and disciple of David de Heem, was born at Utrecht about the year 1623; and being carefully instructed by his father became a good painter. His principal power consisted in painting vases, carpets, and such objects of still life, which are not unfrequently taken for the work of David. 49.

HOBBINA, (Minderhout,) a Flemish landscape painter, born at Antwerp about 1611. He studied after nature, and became one of her favoured pupils. In his skies he greatly excelled, and in all his pictures he displays a great knowledge of the chiaroscuro; but, like Claude, he was defective

in designing figures. Being conscious of his inability in this respect, he used them very sparingly, or otherwise got Ostade, Teniers, or other celebrated masters, to insert them in his pieces; the landscape at Burghley affords an instance of the assistance of the former artist, which renders it of additional value. His pictures are now exceedingly scarce and much sought after. 106.

HOLBEIN, (Hans,) an excellent painter, was born at Basil, in Switzerland, in 1495-8. He learned the rudiments of the art from his father, and was introduced by his friend Erasmus into England. On his journey thither he applied for work at Strasburg, where he finished a piece with great care, painted a fly upon the most conspicuous part of it, and hastily left the town. When the painter returned home, he was astonished at the beauty and elegance of the drawing; and especially at the fly, which so far deceived him as to its being a real one, that he endeavoured to remove it with his hand: he afterwards discovered that his journeyman was no other than the famous Holbein. Upon his arrival in England he was patronised by the Lord Chancellor, Sir Thomas More, and by him introduced to Henry VIII. who took him into his service, with a salary of two hundred florins. This monarch sent Holbein to Flanders to draw the picture of the Duchess Dowager of Milan, who was proposed to him for his fourth wife. But the treaty breaking off, the artist, according to Mr. Walpole, "was next dispatched by Cromwell to draw the Lady Anne of Cleve, and by practising the common flattery of his profession, was the immediate cause of the destruction of that great subject, and of the disgrace that fell on the Princess herself. He drew so favourable a likeness, that Henry was content to wed her—but when he found her so inferior to

the miniature, the storm which really should have been directed at the painter, burst on the minister, and Cromwell lost his head, because Anne was a *Flanders mare*, not a *Venus*, as Holbein had represented her." In England this artist drew a vast number of admirable portraits of the King and several of the nobility. Being one day closely engaged in drawing a figure after the life, he was called upon by a nobleman who wished to speak to him, and upon Holbein's excusing himself, his visitor broke open the door. The enraged artist met him and pushed him backwards from the top of the stairs to the bottom. Holbein appealed to the King for protection, who ordered him to ask pardon for his offence; but this only irritated the nobleman the more, who would not be satisfied with less than his life; upon which the King sternly replied, "My lord, you have not now to do with Holbein, but with me; whatever punishment you may contrive by way of revenge against him shall assuredly be inflicted on yourself: remember, pray, my lord, that I can, whenever I please, make seven lords of seven ploughmen, but I cannot make one Holbein even of seven lords." It would lengthen this article too much to give a list of Holbein's works, which are very numerous. His portrait of Queen Mary, at Burghley, has been remarked for differing from that which is to be seen, by some other hand, at Wooburn Abbey: if not a flattering, it is not, like the last, a shocking and disagreeable resemblance of that much bigotted woman. Our artist, says the author of the *Anecdotes*, "was equal to dignified character—he could express the piercing genius of More, or the grace of Ann Boleyn." Holbein painted equally well in oil, water colours, and distemper, in large and in miniature; the latter of which he learnt in England of Lucas Cornelii. His pencil was ex-

ceedingly delicate; his colouring had a wonderful degree of force; he finished his pictures with exquisite neatness; and his carnations were life itself. His genuine works are always distinguishable by the true, round, lively imitation of flesh, visible in all his portraits, and also by the amazing delicacy of his finishing. Eighty-nine of his drawings have been engraved in an interesting work lately published by John Chamberlaine, F.S.A. Holbein is said by most authors to have painted with his left hand. He died of the plague at London in 1554. 45, 45, 120, 123.

HONTHORST, (Gerard,) an historical artist of Utrecht, called "Dalle Notti" from his principal subjects, was the pupil of Abraham Bloemart, but at Rome imitated the style of Caravagio. His subjects are generally night-pieces, as large as life, and illuminated by torch or candle-light. Among his numerous pictures that of our Saviour before the Tribunal of Pilate, in the gallery of Giustiniani, for energy, dignity, and contrast, is the most celebrated. He died in 1660, aged 68. 67.

HOSKINS, (John,) an English portrait painter. He first learnt to paint portraits in oil, but afterwards practised miniature, and in that way exceeded any of his other performances. King Charles, the Queen, and many of the nobility sat to him; and he had the satisfaction to form two distinguished disciples, Alexander and Samuel Cooper. In the heads painted by Hoskins there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick colour. However, Mr. Walpole mentions one work of Hoskins's, which he says may be accounted perfect: it is the portrait of a man, rather young, in the gown of a master of arts, and a red satin waistcoat; the clearness of the colouring is equal to Oliver, and the dishevelled hair touched with exquisite freedom: it is in

the possession of Mr. Fanshaw, but not known whose portrait. Hoskins died in 1664.

124, 125, 133, 133, 134, 134, 134, 135, 135.

HUDSON, (Thomas,) an English portrait painter, born in 1701, and died in 1779. This artist was the scholar and son-in-law of Richardson, and enjoyed for many years the chief business of portrait painting in the capital. Though Vanloo and Liotard diverted the torrent of fashion, still the country gentlemen were content with his honest similitudes, and with the fair tied wigs, blue velvet coats, and white satin waistcoats, which he liberally bestowed on his customers. After having finished his capital work, the family piece of Charles Duke of Marlborough, he retired to a small villa he had built at Twickenham, which he furnished with a well-chosen collection of cabinet pictures and drawings by great masters. Though he was but an indifferent artist himself, he had the honour of being the preceptor of Sir Joshua Reynolds. 34, 110.

JANSSEN, (Cornelius,) called also JOHNSON, a portrait painter of very extraordinary merit, was born at Amsterdam. It appears that he painted in England as early as 1618, and lived in Blackfriars; but afterwards removed to Kent, where he drew many portraits for gentlemen in the neighbourhood, particularly of the families of Auger, Palmer, Hammond, and Bowyer. One of his best works was a portrait of Lady Bowyer, of the family of Auger, called for her exquisite beauty the "Star of the East." His portraits at Burghley are distinguished by a particular smoothness and transparency of colour, which give the countenances a great degree of mildness and simplicity. He continued in England until the arrival of Vandyck, whose transcendent talents induced Janssen to return to his own country in 1648. His style of designing was formal and void of

taste, but his features are justly marked, and the faces of his portraits have great character and an air of nature, possessing much sweetness of tone in the colouring, and finished very highly. His pictures are generally on wood, and with black draperies. He died at Amsterdam in 1665.

43, 46, 57, 90.

JERVIS. Whether this be the artist who was the friend and instructor of Pope is uncertain, as neither Mr. Walpole, nor his other biographers, mention any of his attempts at glass painting. Of the two other panes accompanying this, it does not appear to be known by whom they were adorned; but it has been suggested that they are by an artist at Birmingham, (as also the one ascribed to Jervis,) who, a few years ago, fitted up a window for Lord Lyttleton, in the church of Hagley. 50.

KAUFFMAN, (Angelica,) a celebrated and admired female artist, well known in this country, was born at Coire, in Germany, in 1740, and received the elements of the art from her father. At an early age she went to Rome, where her talents, charms, and accomplishments rendered her an object of general admiration. It is said, music was one of her favourite studies, and that she could speak very fluently seven different languages. In 1765 she accompanied Lady Wentworth to England, where she became the unfortunate dupe of a vulgar artifice. The footman of a German count came to this country, and personating his master, persuaded Angelica to marry him. On the cheat being discovered, instead of soothing her disappointment by increased affection, the brutal dissembler treated her very ill. At last, however, by a payment made to him of £300. he returned to Germany, and not hearing of him during seven years, she married an Italian painter named Zucchi. Here she enjoyed royal favour, and was loved, esteemed,

and envied; and, decorated with academic honours, became opulent, if not happy. Mr. Boydell published upwards of sixty plates, engraved by different artists, from subjects painted by this industrious lady. Of her pieces at Burghley, perhaps none are more attracting than her scenes of Abelard and Eloisa; in the one where that misguided female, colourless and emaciated, is sinking into the arms of death, the artist has forcibly expressed the mutability of mankind, and furnished us with a fine contrast to the gay and lovely figure she has previously represented her. Mr. Fuseli, who was honoured by the friendship of Angelica, and cherishes her memory, says “her heroes are all the man to whom she thought she could have submitted, though him perhaps she never found; and to his fancied manner of acting and feeling, she, of course, submitted the passions of the subject. Her heroines are herself; and, whilst suavity of countenance and alluring graces shall be able to divert the general eye from the sterner demands of character and expression, can never fail to please.” She died at Rome in 1807, when by indefatigable industry and good fortune she had acquired the sum of two thousand dollars. Her funeral obsequies were performed with decorous pomp, and with more than usual solemnity. Several of the nobility, more than one hundred ecclesiastics in the habits of their several orders, and the members of all the literary societies at Rome, walked in the procession. The pall was supported by young ladies dressed in white; and immediately after the body some of her best pictures were displayed, borne on the shoulders of the mourners.

53, 64, 65, 65, 68, 68, 68, 86, 86, 86,

86, 136, 139, 144, 144.

KNELLER, (Sir Godfrey,) was born at Lusbec in 1648, of a noble family. His inclination for painting in-

duced his father to place him under Rembrandt, whom he quitted, and went to Venice, where he executed many portraits. In 1674 he came to England, and after a little time, through the interest of the Duke of Monmouth, was engaged to take the portrait of the King. Charles, to save trouble, engaged Lely to paint him at the same time. The latter, as the established artist, chose his light and station: Kneller took the next best he could find, and had nearly finished his piece when Lely's was only dead-coloured. This circumstance gained Kneller great credit; and Lely obtained no less honour, for he had the candour to acknowledge and admire the abilities of his rival. Kneller painted the portraits of ten sovereigns, viz. Charles II. James II. and his Queen, William and Mary, Anne, George I. Louis XIV. Peter the Great, and Charles VI. His best friend was William, by whom he was knighted in 1692, and presented with a gold medal and chain worth £300. His picture of the Converted Chinese, at Windsor, he is said to have been most proud of, as justly he might be: it exhibits that he knew what really was good, and could produce it if he chose. According to his own doctrine, he did as much and no more than was necessary to pass current among his employers. "History painters," he said, "make the dead live, and dont begin to live till they are dead. I paint the living, and they make me live." All that Kneller can be justly praised, or deservedly esteemed for, generally speaking, is, that his heads, or rather his faces, have a good deal of liveliness and gentility. It seldom amounts to character in the general run of his portraits. Now and then the master-hand appears, when the subject or the moment was favourable. There is, at Petworth, a head of Sir Isaac Newton that would be an honour to any man to have produced; and portraits of branches of the Seymour family, which are a

disgrace to the name they bear.—There was a great intimacy existing between Kneller and Dr. Radcliffe, of whom the following anecdote is related. The latter, who lived in an adjoining house, was permitted to have a door leading into the garden of his friend; but Radcliffe's servants gathering and destroying the flowers, Kneller sent him word he must shut up the door. Radcliffe replied peevishly, "Tell him he may do any thing with it but paint it." "And I," answered Sir Godfrey, "can take any thing from him but physic." He died in 1723. His body lay in state, and was buried at his country seat called Wilton; but a monument was erected to him in Westminster-abbey, for which he left £300. and gave particular instructions for the execution of it to Rysbrach. 32, 32, 34, 141.

KONINCK, (David,) called DAVID of ANTWERP, from that city being the place of his birth, was a disciple of John Fytt's, and arrived at as great a degree of perfection as his master. Animals, birds, fruit, &c. were the pursuits of his pencil, in which his touch is free and firm, and his colouring strong and like nature. The Duck-hunt, in Queen Elizabeth's Dressing Room, has been termed one of the finest ever witnessed; nor can the eagerness of the different water spaniels, or the different ducks in their diving and evolutions, be easily surpassed. Koninck died in 1687.

59, 60, 63, 65, 107, 121, 123, 138, 138.

KRANACH, or CRANIUS, the Old, (Luca,) an historical and portrait painter, born at Kranach, a town in the bishopric of Bamberg, in 1470, and died in 1553. His great reputation recommended him to the Elector of Saxony, by whom he was employed for several years, and liberally rewarded. His portrait of the celebrated Martin Luther has been much admired for its striking likeness: it is finished with peculiar precision, and in a truly

gothic style, and traces very legibly the boldness of the man who dared to set at open defiance the most distinguished nobles, prelates, and even Kings of his time. Kranach's best work is a naked Lucretia, as large as life, in an erect posture, which is preserved with great care, and highly valued.

64.

LAGUERRE, (Louis,) a painter of histories on ceilings, staircases, &c. and an assistant and imitator of Verrio's, was born in France, and was named after Louis XIV. his godfather. He was first placed in the Jesuit's college, but having an impediment in his speech, and a strong inclination for drawing, was sent to the royal academy, where he studied under Le Brun. In 1683 he came to England, and was employed by Verrio upon the large work at St. Bartholemew's-hospital. He afterwards executed a great number of halls, ceilings, and staircases, at Devonshire-house, Piccadilly, Petworth, Blenheim, Hampton-court, Burley-on-the-Hill, Uffington-house, and particularly the Ball Room at Burghley. In the latter, the Battle of Cannæ is esteemed his best work, which extending in length about thirty feet, exhibits the bustle and confusion of war in a bold and striking manner. In the Continnence of Scipio he has been less happy in the execution; the Captive, and indeed the whole of the figures, if we except Indibilis, appear to want expression and character. Laguerre's talents were not of a cast to demand very high respect, but they were fully equal to the mode in which they were employed, which, requiring only a small portion of ingenuity, is a certain waste of talent of a superior class. He died of an apoplexy at Drury-lane theatre in 1721. 40, 40, 40, 40, 41, 41, 42.

LANFRANCO, (Giovanni,) an eminent Italian painter, was born at Parma in 1581. While young he was frequently drawing with coal upon the walls, paper being too

small for him to scrawl his ideas on. He studied very successfully in the school of the Caracci; and afterwards painted the History of St. Peter for Pope Urban VIII. and St. Peter walking on the Water, for St. Peter's church; which performances pleased the Pope so much that he knighted him. Nothing was too great for him: he made figures of above twenty feet high, in the cupola of St. Andrea de Laval, which have a very good effect, and look as if they were of a natural proportion. Mr. Fuseli has observed that he was "a machinist of the first order, and taught his successors the means of filling the eye at a great distance, by partly painting and partly leaving it to the air to paint." He died in 1647. 28, 119.

LANGTON (John) was an ingenious caligrapher, and taught writing and arithmetic at Stamford. He says that in 1700, he revived the art of glass-painting, staining, and tinging in the way of the ancients; and made a new discovery of colours for painting flowers and fruits on white glass. "In the east window of St. George's church, in Stamford," says Mr. Howgrave, "there is painted in glass our Saviour blessing the Elements: this was done by Mr. John Langton, who was a very great writing master in his way, as his books, which are in the hands of his widow, sufficiently testify." Some of these have since been published: a copy-book of Italian-hand, containing twenty-one plates, was dedicated to Lady Eliz. Cecil, being composed for her use. He had the honour of presenting one of his MSS. to Queen Anne, comprehending all the varieties and graces of penmanship. It is thus worded: "To the most sacred and serene Princess Anne, Queen of Great Britain, France, and Ireland, this piece of penmanship, containing all the usual hands, practised in your Majesty's dominions, is most humbly dedicated and presented, by your

Majesty's most dutiful and loyal subject, John Langton." He presented a copy of the original to the Earl of Exeter, from whom he received a liberal reward. 60.

LAURI, (Filippo,) an Italian painter, born at Rome in 1623, and died in 1694. He was a disciple of Angelo Carofelli's, and is celebrated for his cabinet pictures in the Flemish style, touched with great spirit, vigorously coloured, and full of imagery and pittoresque conceits. He painted historical pieces, with landscapes in the back ground, also large pictures for churches; but his chief subjects were metamorphoses and bacchanals!

51, 116, 119, 119, 119, 120, 120, 120, 121, 123, 137.

LAWRENCE, (Sir Thomas,) an existing portrait painter of very deserved celebrity. He has for many years been a distinguished member of the Royal Academy, where a variety of his portraits have been exhibited with such universal admiration as to have obtained him the rank of the greatest artist in the present age. Indeed if no other specimen of his painting remained, his splendid and exquisitely-finished family piece at Burghley, would of itself place him at the head of his profession. 36, 143.

LELY, (Sir Peter,) an excellent painter, born at Soest, in Westphalia, in 1617. His family name was Vander Vaas; but from the circumstance of his father, who was a captain of foot, being born in a perfumer's shop, whose sign was a lily, and receiving the appellation of Captain Du Lys, or Lely, our artist obtained it as a proper name. He was first instructed in the art by Peter Grebber, at Haerlem, and came to England in 1641, where, after the restoration, he was appointed state painter to Charles II. He fell short of his predecessor, Vandyck, in two essential points, viz. taste and expression. It is in parts only that he wrought with taste: in the ringlets of the hair, for instance; seldom

in the actions of his figures, and scarcely ever in the tout-ensemble of his pictures. It is correctly said by the poet, that in expressing his female figures, he

“ — on animated canvass stole

The sleepy eye that spoke the melting soul ;”

which was the flattering art he possessed in no common degree, and which secured him the approbation of his contemporaries. Yet Lely's pictures, by the mastery of his execution, and his skill of imitation, where he pleased to employ them, will ever command admiration. He was seized by an apoplexy while painting a portrait of the Duchess of Somerset, and died instantly, in 1641. His collection of pictures and drawings produced £26,000. Among his more celebrated pictures in this country, are the Series of Beauties, at Windsor; a remarkable picture of Charles I. and heads of the Duke of York and Elizabeth, at Sion-house; several portraits in the gallery at Althorp; the Duke of Devonshire's, Lord Pomfret's, &c.

35, 67, 109, 141, 141.

LIBERI, (Pietro,) an Italian historical painter, born at Padua in 1600, and died in 1677. At Rome he studied the grand style and compositions of Raphael; in Parma, he devoted himself to Corregio and Mazzuoli; and at Venice, to Titian and Tintoretto. From the works of these artists, he formed a style of his own that was full of spirit, extremely judicious, and consisting of a pleasing mixture of them all; although there appears too much red in his compositions. His best works are, an historical picture, from the History of Job, at Bologna; the Drowning of Pharaoh, in the cathedral church of Vincenza; and Moses striking the Rock, in the church of St. Maria Maggiore, at Bergamo. At Burghley are also some of this master's best productions. Mr. Peck, speaking of one of them in the

Chapel, which he calls a curious piece of the Nativity, says, "the sweetness of the blessed Virgin's face and the glory which shines from the holy babe in her lap, and lights up the rest of the picture, are, I think, hardly to be matched." In the piece where Pygmalion is offering to Venus, the artist has forcibly depicted that eagerness of soul peculiar to the lover: his large black eyes are wonderfully expressive, he being in the act of thrusting the statue into the hands of the delicate goddess, who appears to receive it with dignified mildness and courtesy.

32, 32, 117, 117, 118, 141.

LINT, called **STUDIO**, (Hendrick,) supposed to be the son of Peter Van Lint, whose birth and death are unknown. He travelled to Rome at an early age, and landscape being his study, spent all his leisure hours among rocks, rivers, villas, cascades, &c. His paintings gradually rose into esteem, and from his intense application he obtained the name of Studio. 56.

LIS, (John Vander,) an historical painter, born at Breda about 1601, and was a disciple under Cornelius Poelenberg, whom he is said to have nearly equalled. His best pieces appear to be a Diana in the Bath, at Rotterdam; and a capital performance, in the possession of Viscount Middleton. Mr. Walpole had his portrait, painted by himself, which he describes as being worked up equal to the smoothness of enamel. 29, 30.

LOTI, (Carlo,) or **LOTH**, **CAVALIERE**, an historical painter, died at Venice in 1698, aged 66. It is probable that he acquired his strong and deep-toned style from the study of Caravaggio's works; if the scholar of Liberi, he possesses little of the gaiety of that master. His Slain Abel, in the Ducal Gallery at Florence; and his Loth, in the Palace Trivulzi at Milano, are two of his most

valued works. In his finding of Moses, at Burghley, he has described an uncommon degree of brightness in the eyes of the babe, who throws them with eagerness towards his preserver; and this has been objected to as differing from the passage in scripture, which says, "and behold the babe wept." But Pharaoh's daughter might, as we are told she did, find Moses weeping, and yet, upon seeing her, it is not unnatural to suppose that an instinctive hope of succour would brighten his countenance in the manner it is pourtrayed. The emotion expressed in the countenance of his preserver is peculiarly characteristic of that benevolent feeling which such an instance of unprotected helplessness would excite. Of the lamp-light piece of Saul and the Witch of Endor, it is spoken of by Mr. Peck as a masterpiece: "the witch," says he, "is the most perfect hag I ever saw, and there is a strange unusual gloom and ghastliness in the whole picture." This piece has been ascribed to Zanchi.

31, 32, 32.

LUTI, (Benedetto,) an Italian artist, was born at Florence in 1666. He was the disciple of Dominico Gabbiani, and soon equaled his master. He afterwards studied at Rome with considerable success, but was never satisfied with his own works: although he frequently retouched his pictures, he always changed for the better, and his last thought was the best. There were three much admired public works of his at Rome, viz. a Magdalen, in the church of St. Catherine of Siena, the Prophet Isaiah, in an oval, St. John de Lateran; and St. Anthony of Padua, in the church of the Holy Apostles: and at the Palace Albani was a Miracle of St. Pio's, which some reckon his masterpiece. Fuseli speaks of his Cain flying from his murdered Brother, as having something of the sublimity and pathos of the Pietro Martyre of Titian. Luti is blamed, in common

with Paul Veronese and Rubens, for placing his figures in such a manner as to throw a part of the arms and legs out of the cloth. He died at Rome in 1724. 119, 120.

MACPHERSON, of Florence. 128.

MANGONI (R). 131.

MANTEGNA, (Andrea Cav.) an Italian historical painter, born at Padua in 1431, and died in 1505. He first studied under Squarcione, and afterwards Bellini, the latter of whom was so touched by his productions that he gave him his daughter in marriage. The Duke of Mantua employed him to paint the Triumphs of Julius Cæsar, which for their beauty and grandeur have been called the Triumphs of Mantegna: they are now at Hampton-court. Lomazzo affirms that Mantegna was the first who opened the eyes of artists in perspective; and besides the success of his pencil, which equalled, if not exceeded the best masters of the Venetian school, he is declared the first engraver of his time.

119.

MARATTA, (Carlo,) a celebrated Italian historical painter, born at Camurano, in the district of Ancona, in 1625, and died in 1713. He was the favourite disciple of Andrea Sacchi, and profited so well by his instructions, that his reputation rose equal to any artist's of his time. He travelled early to Rome, and studied the works of Raphael and Michael Angelo. Pope Clement XI. knighted him for his performances in the Vatican, and he was afterwards appointed painter in ordinary to Louis XIV. He is celebrated for the lovely, modest, and yet dignified air of his Madonnas, the grace of his angels, the devout character of his saints, and their festive dressess; though in his draperies he is frequently defective. His David and Bathsheba Mr. Fuseli describes as a work which has no rival, and seems to preclude all hope of equal success in any fu-

ture repetitions of the subject. The productions of Maratta were highly valued by one of the Earls of Exeter, as appears from the fine collection which he has made of them. Of these, the one most esteemed is the Virgin and the Infant Christ asleep, which has been thus interestingly described. "That look of sweet, modest, and serene delight, which the artist has infused into the countenance of the Virgin-mother, as she spreads a light fleecy mantle over the body of her sleeping child, as well as into the countenance of her attendant, can never be sufficiently praised or admired. The mute attention which his pathetic pencil depicts in the features of the other children, who seem to protect and prolong his sleep; the affectionate expression in the little boy, who hangs over him, with his finger on his mouth, as if to impose silence on the rest; the separate interest in the face of each, and the joint interest which they all appear to possess in him alone, are all strokes as exquisitely tender as they are sublime. The very new-blown rose itself, which seems to have put out upon this occasion, and to have fallen negligently down by his side, is not without its beauty; while the very superior degree of expression in the countenance of the youth, who looks from a corner of the picture, is such as seems, not so much to predict, as really to apprehend, some great, and very singular event, like the present." 29, 29, 45, 59, 69, 69, 71, 71, 79, 89, 90, 114, 115, 115, 115, 117, 117, 138.

MASSINI (Chr.)

53.

MEDINA, (Giovanni Battista,) a Flemish painter, born at Brussels in 1660, and died in 1711. He was a pupil under Du Chatel, and afterwards studied the works of Rubens, whom he made his model. He visited England in 1686, and from thence went to Scotland: in both countries he met with distinguished success. By order of the

Grand Duke of Tuscany, the portrait of Medina, painted by himself, was placed in the gallery at Florence. He was the last person who was knighted in Scotland before the union of the two kingdoms. 108.

MEULEN, (Anthony Francis Vander,) a celebrated Dutch painter of battles, &c. was born at Brussels in 1634, and died in 1690. He was a disciple of Peter Snayer's; but was afterwards employed by Louis XIV. and attended that monarch in most of his expeditions in the field. The principal works of this master are at Versailles and Marli, but many of his easel pictures are dispersed through England, France, and Flanders. His design is generally correct; his touch free and full of spirit; and in the distribution of his lights and shadows, there appears so good an understanding, that the eye of the spectator is constantly pleased and entertained. Le Brun was so fond of him, that he gave him his niece in marriage. 121, 123, 137.

MIGNARD, (Nicholas,) a French historical painter, born at Troyes in 1608, and died in 1668. Having studied the best masters in his native city he went to Rome, and was much assisted in his observations and practice, both by Fresnoy and his brother Peter. He painted several portraits, but subjects from history and poetry were his principal efforts, in which, if there does not appear much fire, his correctness of style and agreeableness of colouring, will in some degree compensate for that defect. At the time of his death he was Director of the Royal Academy of France. 69.

MINDERHOUT, (Giles,) a Flemish painter, born at Antwerp about 1637, and admitted into the society of painters in 1662. His subjects were sea-ports, harbours, &c. by which he acquired great reputation. His View of

the Rocks near Naples, at Burghley, affords a favourable specimen both of his style and execution. 55.

MOLA, (Pietro Francesco,) an Italian painter, born at Lugano in 1609, and died in 1665. He was at first the disciple of Cesari d'Arpino, but formed a style of his own, selected from the principles of Albano and Guercino. The picture of Joseph recognised by his Brothers, on the Quirinal at Rome, is considered his most eminent performance. If Mola possessed a considerable talent for history, he was also a genius in landscape, which every where exhibits in the most varied combination, and with the most vigorous touch, the sublime scenery of the territory in which he was born. His predilection for landscape was such, that in his historic subjects it may often be doubted which is the principal, the actors or the scene. 58, 62, 89, 90.

MONNA (D). 56.

MONNOT, (Peter Stephen,) a famous statuary, of Besancon, in Italy. The fine busts of the Earl and Countess of Exeter, and the superb monument to their memory in St. Martin's church, Stamford, by this artist, were all made during the time his lordship was in Italy. The two children in the windows of the room called Heaven, by the same hand, are admirably executed: one is sculptured asleep, with his little cheek apparently sinking into the marble, and the other as just awakening from repose.

21, 95, 95, 96, 99.

MURILLO, (Bartholome Esteben,) a celebrated historical and portrait painter, born at Pilas, near Seville, in 1613, and died in 1685. He studied under his uncle, John del Castillo, and Velasquez; and copying many works of the greatest masters, he became an excellent painter. His favourite subjects were beggar boys, in different actions and amuse-

ments, which he usually designed after nature, and gave them a strong and good expression. In every part relative to his colouring he seems perfect, but not quite correct in his design; he wanted a more extensive knowledge of the antique. Some of his best pieces are a Moses striking the Rock, and Christ miraculously feeding the Five Thousand, both at Seville; five grand compositions, exhibiting the Life of Joseph, at Madrid; and a St. Thomas distributing Alms to the Poor, the Aged, and the Infirm; the last of which he preferred to all his other works. His representation of the cynic Diogenes, casting away his Cup, is not unaptly chosen for the favourable display of his powers: he has certainly pourtrayed the beggar in the philosopher, but such a one as expresses all the contumely and austerity remarked in the character of him whom it is intended to represent. 58, 107.

MURON, (Mrs.) a sister of the celebrated Raphael Mengs's. 134.

MUTIANO, (Girolamo,) an Italian painter, born at Aquafredda in 1528, and died in 1590. He was taught the principles of design and colouring by G. Romanino, and afterwards studied the works of Michael Angelo and Titian. He frequently painted landscapes and portraits in a noble style: his manner of design is great; his colouring extremely good, in fresco as well as in oil; and the heads of his figures have an elegant and fine expression. Christ washing the Feet of his Disciples, at Rheims, is his best work. This master was the first projector of the Academy of Painting, at Rome, which was formed by Pope Gregory XIII. 116.

NOLLIKINS, (Joseph,) an admirable English sculptor, who flourished about 1755, was the son of Joseph Francis Nollikins, a Flemish painter. He executed several

capital works, among which may be classed his fine-wrought head of Medusa, and the beautiful figure of a Boy just dead supported by a Dolphin. The following eulogy on the merits of the latter piece, if a little overstrained, is not unworthy of being quoted. "When the reader has imagined all the graceful contours, curves, and outlines, which even Raphael could depict with his pencil, he may receive some faint idea of what the sculptor of this piece has achieved with his chisel, but as this will still fall short of its merit, he must represent to himself the hard marble softening into ductile wax, and taking all the fair and plastic impressions of infant flesh. It is difficult to know whether to praise most the listless grace with which the depending arms, neck, and whole body of the boy are wrought, or the voluminous folds, with which this wondrous dolphin bears his burthen. Thus seeming to repose at ease, the head or rather neck of the dolphin forms a prop for the neck of the boy; and, while his body is borne up by that of the fish in a double fold, his legs, crossing each other at the ancles, gracefully depend in the hollow just above the tail."

22, 23, 90, 98, 103.

OLIVER, (Peter,) an English painter in miniature, born in 1601, and died in 1660. He not only surpassed his father, who was his instructor, but all his contemporaries. In the collection of King Charles I. and James II. there were thirteen historical subjects by this artist, all capital paintings. Mr. Walpole says the finest work that he has seen of Oliver's is a portrait of his wife at Kensington: the same author also notices the piece at Burghley, which is finely executed.

132.

OSTADE, (Adrian Van,) a Flemish painter of peasants smoaking, drinking, &c. born at Lubec in 1610, and died in 1685. He studied in the school of Francis Hals,

and had so great a genius in his peculiar style, that he became equal to the best masters of his country, and superior to most. Mr. Fuseli says, "if he is less silvery, less airy than Teniers, he is far more vigorous and gleaming; if his forms be more squat and brutal, they are less fantastic and more natural; if he groups with less amenity, he far excels the Fleming in depth and real composition." His works are exceedingly scarce, especially those of his best time and manner, and no price is accounted too high for them. 106.

PALMA, the OLD, (Giacopo,) a celebrated historical painter, born at Serinalta, in the territory of Bergamo, in the beginning of the sixteenth century, and died in his forty-eighth year. He was the principle disciple of Titian, and was appointed to finish a Descent from the Cross, which that master left imperfect. His colouring had extraordinary strength and brightness, occasioned by the frequent retouchings of his pictures; for it is remarked of him, that he usually put his colours on undisturbed, and then touched upon them, and glazed them, giving them the appearance of high finishing, without any appearance of labour. His best works are the Ship, containing the body of St. Mark, and a St. Barbara, both at Venice. But notwithstanding all his merit, it must be acknowledged that he is often incorrect, and more particularly in his latter productions. 51, 93, 115.

PANINI, (Paolo,) an Italian painter, born at Placentia in 1691, and died in 1758. He studied the works of Ghisolfi, and employed himself in designing superb edifices, columns, baths, obelisks, &c. in which he surpassed all his contemporaries. His compositions are rich; the truth of his perspective is critically exact; and his paintings are universally esteemed for the grandeur of the architecture, the clearness of the colouring, the beautiful figures which he ge-

nerally introduced, and also for the elegant taste with which he disposed them. 140.

PARMIGIANO, properly MAZZUOLO, (Francesco,) a celebrated Italian historical painter and engraver, born at Paris in 1504, and died in 1540. Having been instructed in the rudiments of the art by two of his relations, he went to Rome, and studied the works of Corregio, Raphael, Michael Angelo, &c. His taste was excellent, but it led him more to imitate the effects than the principles of his masters. The ruling features of his style are elegance of form, grace of countenance, contrast in attitude, enchanting chiaroscuro, and blandishments of colour; and when these are pure he is inimitable. His productions at Burghley are of unequal merit, but in a Holy Family and two or three other pieces may be seen the happiest combinations of beauty, grandeur, and effect, exhibiting those decided strokes of the pencil which Albano calls divine. Cupid scooping out his Bow, with two infants at his feet, the one laughing, the other crying, is considered one of his best works. He was an admirable engraver, and the inventor of printing in mezzotinto.

28, 29, 77, 79, 93, 114, 116, 116, 119.

PASINELLI, (Lorenzo,) an historical painter, born at Bologna in 1629, and died in 1700. He studied under Simon Cantarini, but quitting the style he obtained in that school, he endeavoured to imitate the more noble manner of Paolo Veronese. His works are universally admired; the best of which are said to be the Martyrdom of St. Ursula and her Companions, and the Roman Charity, both at Bologna. 115.

PASSERI, or PASSARI, (Giuseppe,) an historical painter, born in 1654, and died in 1714. After receiving instructions from Giam. Battista, he became an imitator of

Domenichino's, and at length both the scholar and distinguished imitator of Carlo Maratta. One of his best works is St. Jerome meditating on the Last Judgment. He is celebrated for his impartiality in a biographical work of the painters, sculptors, and architects of his time. 58, 60, 75.

PATOUN.

60, 110.

PEARSON (Margaret).

58.

PESCHI (E.).

60.

PETERS (William) is a gentleman in holy orders, and the present rector of Knipton, in the Vale of Belvoir. He was educated at Exeter-college, Oxford, and was originally patronized by the late Earl of Grosvenor. Though an occasional painter of portraits, he has for the most part exercised his pencil on scriptural and allegorical subjects. The greater part,—perhaps the whole,—of this artist's pictures have been transferred to copper, by the burine of Bartolozzi. In the picture of the Angel and Child, in this collection, the angel is observed to point upwards, with his left hand, in a beautiful curve, intimating the intended flight to heaven; whilst the child is represented entering into a world of bliss, with an air of ineffable simplicity. 43, 49, 58, 86.

PETITOT, an Italian miniature painter, born at Geneva in 1607, and died in 1691. He studied the art of enamelling with astonishing success, displaying a grace and expression in his works, which perhaps will never be excelled. Many of his portraits have been esteemed equal to those of Vandyck, whose works he frequently copied. He was wonderfully patient in his finishing, and had the judgment and skill to conceal the labour which the management of his colours peculiarly required. It is asserted by an ingenious French writer, that Petitot, and Bordier, his assistant, derived the chemical part of their knowledge of the

most durable and beautiful colours proper for enamel, from Sir Theodore Mayerne, of London. Petitot was recommended by this great physician to Charles I. and had the honour to paint the portraits of that monarch, and the whole royal family. He continued in England till Charles was brought to the scaffold, and in 1649 returned to Paris, where he was highly favoured by Louis XIV. and by his admirable works acquired an ample fortune. His portraits of that monarch he copied from the best pictures of him, but generally obtained one or two sittings for the completion. His pieces at Burghley, particularly, the two of the Virgin and Christ, are exquisitely laboured. The colouring of Petitot is indeed always extremely soft and lively, and is so artfully managed, that it can never change, which circumstance must ever give his works a superior value. He generally painted on plates of gold or silver, and very rarely on copper. 127, 128, 129, 131.

PIPPI. See ROMANO.

POELEMBURG, (Cornelius,) a Dutch landscape and historical painter, born at Utrecht in 1586, and died in 1660. He became the disciple of Abraham Bloemart; but quitted that master, and went to Rome, where he found himself so touched with the grace of the incomparable Raphael, that he resolved on endeavouring to imitate him. He, however, formed a style for himself, in which he surpassed all his contemporaries in the delicacy of his touch, in the sweetness of his colouring, and in the choice of agreeable objects and situations. His greatest excellence appeared in his small pictures; in the large size he is not so deserving of recommendation. After his arrival in his own country, where he was received with marked respect by the Grand Duke of Florence, Rubens paid him a friendly visit, and expressed singular satisfaction in examining the works of

his brother artist. Charles I. invited him to London, where he painted many curious pictures, and was nobly recompensed. Several very eminent artists engaged him to paint the figures in their works, particularly Steenwick and Kierings; and the excellent perspectives of the former are rendered still more estimable by the pencil of Poeelemburg. The genuine works of this master are very scarce: his disciple, John Vander Lis, imitated his manner so successfully, that his paintings are frequently taken for those of his master.

29, 71.

POOL, (Juriaen,) a portrait painter, born at Amsterdam in 1666, and died in 1745. He was the husband of the celebrated Rachael Ruisch, to whom his singular merits in painting portraits recommended him, preferably to several other wealthier competitors. He shared the favour of the Elector Palatine, but after the death of that prince, he entirely quitted his profession.

128.

POUSSIN, (Nicolo,) a celebrated French historical painter, born at Andily, in Normandy, in 1594, and died in 1665. He was first instructed by Ferdinand Elle, and L'Allemant; but, eager to obtain further improvement, he went to Rome, and studied very diligently the works of the most celebrated painters, antique statues, and bas-reliefs. The first subjects he painted were chiefly taken from the heathen mythology, but he afterwards employed himself in delineating the sacred, Grecian, and Roman histories. Titian's works early engaged his attention in colouring, but Raphael and the antique so much enchanted him, that he lost all that warmth in the carnations which appeared in his early productions. His invention and design were always correct, though, from the disposition of his figures, he appears not to have understood the chiaroscuro. Amongst his best

pieces are mentioned Herod's Cruelty, the Seven Sacraments of the Romish Church, the altar-piece representing the Last Supper, at St. Germain's, the Flight into Egypt, at Naples, the Deluge, the Vision of Coriolanus, and the Infant Pyrrhus. But none of the designs of Poussin have been more universally admired, than that of Germanicus dying, which, had he painted no other picture, would alone have gained him immortal honour. He chiefly confined himself to easel pictures, which are prized very highly in every part of Europe. 75, 76, 90.

POUSSIN, or DUGHET, (Gaspar,) a celebrated French landscape painter, born at Paris in 1600, and died in 1663. He appears at first to have been employed to prepare the pencils, pallet, and colours, for Nicolo, his brother-in-law, but by the precepts and examples of that master, he rose into the highest reputation. When he went to Rome, he assumed the name of Poussin, and is now scarcely known by any other. He had a free and delicate manner of penciling, and was exceedingly expeditious in his work, for his imagination was scarcely more ready to invent than his hand to execute: and it is confidently reported by authentic writers, that he finished a large landscape, and inserted all the requisite figures, within the compass of one day. His styles were different at different periods of his life: the best was simple and learned; in which his colouring appeared so lovely, so fresh, so full of truth and nature, that no one can behold one of his landscapes of that class, without feeling a rapturous delight of admiration. He designed human figures but very indifferently, and for that reason he frequently prevailed on Nicolo to paint them for him. No commendation can be bestowed on the works of Gaspar, that can seem superior to his desert; and the exceeding great prices

they afford, shew that they are deservedly admired in every nation, where the art of painting is either cultivated or understood. 48, 59,

POWELL.

34, 38.

PRETI, (Cav. Mattia,) called IL CAV. CALABRESE, an historical painter, born at Taverna, in Calabria, in 1613. He became a scholar of Guercino's; and his eagerness to consolidate his notions of design, induced him to defer the practice of colours till the twenty-eighth year of his life. He executed great works in fresco, at Modena, Napoli, Malta, and St. Andrea della Valle in Rome. Many of the churches and galleries in Italy are filled with his pictures. His representation of the Progress of Time, at Burghley, is characteristic of his general style of design, being less delicate than vigorous and robust; it displays, however, upon canvass, the same fine morality, which the elegant pen of Addison, in his celebrated Vision of Mirza, does upon paper. When the productions of Luca Giordano attracted so much attention, Preti retired to Malta, of which order he was a knight, and there died in 1699. 106.

PROCACCINI, (Giulio Cesare,) an historical painter and sculptor, born at Bologna in 1548, and died in 1626. He was taught by his father, and frequented the academy of the Caracci, where, it is said, that in reply to some sarcasm of Hannibal's, he struck and wounded him. The principal objects of his studies were the works of Corregio, and in the opinion of many, none ever approached nearer the grandeur of that style. His design is in general correct, his forms and draperies select, his invention varied, and the whole together has a certain grandeur and breadth, which he either acquired from the Caracci, or like them derived from Corregio. 45.

RAFFAELINO, or RAPHAELLO MOTTA, was

born at Reggio in 1552, and died in 1580. He was the pupil of Lelio di Novellara, and formed a master-style in Rome, which, if we except a deeper knowledge of design, possessed every requisite excellence; spirit, disposition, mellowness, relief, grace, qualities uncommon in that age. He painted at Caparola, in competition with Zucchari and Vecchi, and such is the difference, that his figures, as Baglione expresses it, seem alive, theirs only painted. His oil pictures are few, and his best works are frescos. 117.

RAPHAEL, properly RAFFAELLO SANZIO, born at Urbino in 1483. He received his first instructions in painting from his father and Pietro Perugino, whom he soon equalled. After devoting himself to the study of the antiques he visited Florence, and improved his taste of design from the works of Lionardo da Vinci and Michael Angelo, his colouring from Masaccio, and his skill in perspective by his intimacy with Bortolomeo Baccio. By these means, assisted by an exalted genius, although he lived in an age, in which the arts flourished with extraordinary lustre, all competition and the most splendid talents were borne down by the sublime productions of his matchless pencil. His celebrated Cartoons,* which have for so many years been the glory of

* "The inestimable productions of human genius and art, the Cartoons of Raphael, were originally thirteen in number, intended to represent the origin, sanction, economy, and progress of the christian religion: they are deservedly applauded throughout Europe for their unrivalled variety of character, matchless expression, and excellence of composition. They were at first designed as patterns for tapestry, to adorn the pontifical apartments of Leo X. at Rome. When finished, they were sent to Flanders, and traced in tapestry under the direction of eminent artists; but Leo and Raphael both dying before the work was completed, the tapestries and patterns were not carried to Rome for several years afterwards. They, however, remained in that city for near a century neglected and despised, till Rubens prevailed on Charles I.

England, are esteemed his best and most inestimable performances. "The general opinion," says Mr. Fuseli, "has placed Raphael at the head of his art, not because he possessed a decided superiority over every other painter in every branch, but because no other artist ever arrived at uniting with his own peculiar excellence all other parts of the art in an equal degree with Raphael. The drama, or in other words, the representation of character in conflict with passions, was his sphere; to represent this, his *invention* in the choice of the moment, his *composition* in the arrangements of the actors, and his *expression* in the delineation of their emotions, were, and are, and perhaps will be, unrivalled. And to this he added a style of design dictated by the subject itself, a colour suited to the subject, all the grace which propriety permitted, or sentiment suggested, and as much chiaroscuro as was compatible with his supreme desire of perspicuity and evidence. It is, therefore, only when he forsook the drama, to make excursions into the

to purchase and have them conveyed to England. At the sale of this monarch's effects, after his death, the Cartoons were purchased by the order of Cromwell, who commissioned one of his officers to bid for them, and publicly to declare the bidding was for his highness: fifty pounds was the sum offered; and such was the respect, or dread, of the name of the bidder, that they were instantly knocked down to him; though at the same time it was known, unlimited commissions were then in the room from France, Spain, Italy, &c. They were afterwards pawned, in a state exigency, to the Dutch for fifty thousand pounds, and remained in Holland till the revolution; after which King William ordered them into this country, when they were deposited in a gallery built expressly for their reception at Hampton-court. From this place they were removed in 1766 to Buckingham-house, and in 1788, upon the recommendation of Ben. West, Esq. President of the Royal Academy, his majesty had them placed in their present situation, in apartments at Windsor Castle."

pure epic or sublime, that his forms became inadequate, and were inferior to those of Michael Angelo; it is only in subjects where colour from a vehicle becomes the ruling principle, that he is excelled by Titian; he yields to Corregio only in that grace and in that chiaroscuro which is less the minister of propriety and sentiment than its charming abuse or voluptuous excess, and sacrifices to the eye what was claimed in vain by the mind."—Being alike eminent as an architect, he was employed by Pope Leo X. to build St. Peter's, at Rome, and lived in the greatest splendour imaginable. Such was his fame, that Cardinal Bibiano offered him his niece in marriage: and he is said to have engaged himself: but Leo X. having given him reason to expect a cardinal's hat, he contrived to delay the performance of his promise. His manners were peculiarly pleasing, and he was a very handsome man; but being immoderately addicted to those females who are the reproach of their sex, his constitution was destroyed, and he was taken off in the flower of his age. He died on his birth-day in 1520, and was buried in the church of the Rotunda, at Rome.

23, 68, 89, 89, 134.

RATH.

86, 86.

RAVESTYEN, (Hubert Van,) a Dutch painter of low subjects, born about 1647. He became a painter of very great reputation, making a proper allowance for the meanness of his subjects. They were all taken from the lowest life, such as the houses of boors and villagers; and generally he chose to describe the inside of those miserable habitations, where sheep were penned up, and maids were busied in scouring kitchen utensils; slaughtering-times, boys blowing up bladders of animals, entrails of hogs, sausages, baskets, and such like objects. But it must be confessed, that every subject he painted shewed a wonderful

neatness in the execution. The tints of his colouring had truth and nature to recommend them to the eye; his drawing was correct; his pictures shewed that the artist had a fine understanding of the chiaroscuro, and they were remarkably transparent. 106.

REIFFENSTEIN.

45.

REMBRANDT VAN RYN, an eminent painter, born at a village near Leyden in 1606. His real name was GERRETSZ, but he obtained that of Van Ryn from the place where he spent the youthful part of his life, which was on the borders of the Rhine. He studied successively under Jacques Van Zwanenburg, Peter Lastinan, and Jacob Pinas, from the last of whom he acquired that taste for strong oppositions of light and shadow, which he ever after so happily cultivated. He was equally skilled in portrait and in history; yet it is thought he had more solid delight in contemplating his own repository of old draperies, armour, weapons, and turbans, which he jocularly called his antiques, than he ever felt from surveying the works of the Grecian artists, or the compositions of Raphael. His works at Burghley are all portraits, in which walk of his art he is confessedly excellent; but by his being accustomed to imitate nature exactly, and the nature he imitated being always of the heavy kind, his portraits, though admirable in respect of the likeness, and the look of life, want grace and dignity in the airs and attitudes. In regard to other particulars, he was so exact in giving the true resemblance of the persons who sat to him, that he distinguished the predominant feature and character in every face, without endeavouring to improve or embellish it. And in many of his heads may be seen such a minute exactness, that he represented even the hairs of the head, and the wrinkles of old age: yet, at a proper distance, the whole

has an effect that astonishes ; for he imitated his model in so true, so plain, and so faithful a manner, that every portrait appears animated, and as if starting from the canvass. “ Rembrandt Van Ryn,” observes Mr. Fuseli, “ was a meteor in art. Disdaining to acknowledge the usual laws of admission to the Temple of Fame, he boldly forged his own keys, entered, and took possession of a most conspicuous place by his own power. He was undoubtedly a genius of the first class in whatever is not immediately related to form or taste. In spite of the most portentous deformity, and without considering the spell of his chiaroscuro, such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive arrangement to the meanest or most homely, that the most untutored and the best cultivated eye, plain common sense, and the most refined sensibility, dwell on them equally enthralled. Shakspeare alone excepted, no one combined with so much transcendant excellence so many in all other men unpardonable faults ; and reconciled us to them. He possessed the full empire of light and shade, and of all the tints that float between them. He tinged his pencil with equal success in the cool of dawn, in the noon-tide ray, in the vivid flash, in evanescent twilight, and rendered darkness visible. Though made to bend a stedfast eye on the bolder phænomena of nature, yet he knew how to follow her in her calmest abodes, gave interest to insipidity or boldness, and plucked a flower in every desert. Few like Rembrandt knew how to improve an accident into a beauty, or give importance to a trifle. If ever he had a master he had no followers : Holland was not made to comprehend his power : the succeeding school consisted of colourists, content to tip the cottage, the hamlet, the boor, the ale-pot, the shambles, and the haze of winter, with orient hues, or

the glowing of setting summer suns.”—Mr. Walpole says, Rembrandt was in England in 1661, and lived sixteen or eighteen months at Hull, where he drew several gentlemen and sea-faring persons. His etchings are not less admired than his paintings; there does not seem a single touch of his graver that does not produce expression and life. He died at Amsterdam in 1674. 49, 49, 52, 68.

REMEE, (Lemput Van,) a Flemish portrait painter, who died in London about 1675. He came to England in the reign of Charles II. and was encouraged by Vandyck, whose manner he imitated with such success, that several of his pictures have passed for that master's. He received £150. for copying two pictures of Henry VII. and Henry VIII. painted by Holbein, being the famous picture that was on the wall at Whitehall, which was afterwards burnt. The Earl of Pomfret, at Easton, had a copy of Raphael's Galatea, by him. He bought the celebrated picture of Charles I. on horseback, by Vandyck, now at Hampton-court, for a small sum, which carrying over to Antwerp, he was offered £1050. for it; and stood for £1575.; but thinking that not enough, he brought it back to England again, where he was compelled to restore it.—The Virgin and dead Christ, in the Chapel Room, is perhaps by the hand of this master, although ascribed to R. Van Reni, of whom we find biographers make no mention. 124.

RICCI, (Sebastian,) an Italian historical painter, born at Belluno in 1659, and died in 1734. He was a disciple of Frederico Cervelli's, but afterwards improved himself by travelling through Italy and copying the works of the best masters. In his progress he obtained the favour and patronage of the Duke of Parma, for whom he finished some grand designs. The fame of Sebastian fled through every part of Europe, and after visiting Vienna, where he had been invited

by the Emperor, he came to England, and was immediately and incessantly employed by the court, nobility, &c. He had a fruitful imagination, ready execution, an harmonious and light touch, and his tone of colouring is agreeable, though sometimes a little too black: and had he consulted nature more attentively, his figures would have been more correct. However, his paintings have maintained an universal reputation, and are bought by the most able judges at considerable prices. His three best pieces are said to be in the churches of St. Cosmus and Damian, at Venice; viz. David bringing back the Ark in Triumph, the Dedication of the Temple by Solomon, and Moses striking the Rock.

30, 54.

RICCIO, or **RICCO**, (Domenico,) an Italian historical painter, born at Verona in 1494, and died in 1567. Being first taught design by Caroto, he at length arrived at such great perfection as to find a zealous protector and friend in the Cardinal Gonzaga, and had the honour of painting in competition with Paolo Veronese and Paolo Farinato, the latter of whom he is said to have excelled in his picture of Gathering Manna in the Wilderness. As there are numerous other historical works mentioned by his biographers, in which he appears to have been wholly employed, it is probable that the beautiful Flower-pieces at Burghley, attributed to him, are by another hand; perhaps by that of Mario Ricci, the nephew and disciple of Sebastian, who is recorded as a most excellent landscape painter.

89, 90.

RICHARDSON, (Jonathan,) an English painter, born in 1665, and died in 1745. After being apprenticed to a scrivener, he became the disciple of Riley. He principally excelled in portraits, and was the best painter of a head that England had produced; but his draperies and attitudes

were insipid and unmeaning. No man dived deeper into the inexhaustible stores of Raphael, and though capable of tasting all the sublimity of that master, he could never contrive to see with his eyes when he was to copy nature himself. He published some Essays on Painting; and an edition of Milton's *Paradise Lost*, with a Discourse on the Poem, and explanatory notes. In this last work he informs us, that if painting was his wife, poetry had been his secret concubine. The sale of his collection of drawings lasted eighteen days, and produced about £2060. 35.

RILEY, (John,) an English portrait painter, born in London in 1646, and died in 1691. He received his instructions from Fuller and Zoust; and, according to Mr. Walpole, became one of the best native painters that has flourished in England. His talents were obscured by the fame rather than by the merit of Kneller, with a quarter of whose vanity he might have persuaded the world he was a great master. Charles II. sat to him, but almost discouraged the bashful artist from pursuing a profession so proper for him. Looking at the picture, he cried, "Is this like me? then, od's fish, I am an ugly fellow." This discouraged Riley so much that he could not bear the picture, though he sold it for a large price. 141.

ROCQUET.

128.

ROMANO, properly PIPPI, (Giulio,) an Italian historical painter, born at Rome in 1492, and died in 1546. He is considered the principal scholar of Raphael, his heir, and the continuator of his works. As a designer he commands the whole mechanism of the human body, and without fear of error, turns and winds it about to serve his purposes, but sometimes oversteps the modesty of nature. In colour, whether fresco or oil, his hand was expeditious, and in the former his touch is decided, but in the latter it is distin-

guished by a raw opaque tone. After a careful study of his master, and the antiques at Mantua, the call of the Gonzaghi roused that loftiness of conception, and gave birth to those magnificent plans, from which that city, and the wonders of the Palace del T. as from enchantment rose. This palace furnishes specimens in every class of picturesque imagery. Whatever be the dimension, the subject, or the scenery, minute or colossal, simple or complex, terrible or pleasing, we trace a mind bent to surprise or dazzle by poetic splendour; but hurried by the torrent of a fancy more lyric than epic, it often leaves the task of connection to the spectator. In the Palace del T. Giulio adopted the method of his master. He prepared the Cartoons, they were executed by his pupils, and he thoroughly retouched, corrected, and gave the last finish to the pictures: but, unfortunately, they have been covered again by modern pencils; and the Fable of Psyche, the Allegories of Human Life, the Giants storming Heaven, exhibit, now indeed, his composition and design, but not his hand. 29, 115.

ROMNEY, (George,) a distinguished English portrait painter, born in 1734, and died in 1802. He was the son of a cabinet-maker, at Dalton, in Lancashire, and served his time to an itinerant painter, whom he soon surpassed. He went when very young to London, with a picture of the Death of General Wolfe, which obtained the second prize in the exhibition. In 1764 he visited Paris, and afterwards Italy, where he was distinguished by his assiduous and solitary study. When he returned to London the unprofitable visions of Michael Angelo gave way to the more substantial allurements of portrait, in which practice gave him rapidity of execution, and nature an eye sufficiently just for form and not ungenial for colour. His women have often *naivete*, sometimes elegance, with an artless bloom and freshness of

tint. His men in general have more spirit than dignity, and more of pretence than reality of character. 139.

ROSA, (Salvator,) an admirable painter, born at Naples in 1614, and died in 1673. He received his first knowledge of design and colouring from Francesco Francanzano, who was his kinsman; but, by the death of his father, being reduced to the lowest poverty, he was constrained to provide a maintenance by sketching designs on paper, and selling them at a very mean price to any who seemed inclined to purchase them. In that wretched situation he laboured for some time, till one of his designs, and an historical piece of Hagar and Ishmael, which he painted, accidentally happened to fall into the hands of Lanfranco; and that famous artist was so affected with the sight of those performances, that he eagerly enquired after the author, expressed an eager desire to know him, and as soon as he saw him, took him under his protection, and provided for him generously. This happy alteration in his circumstances enabled him to study under Spagnoletto, and Daniel Fancone, from whom he acquired more freedom of hand and greater force of colouring. He painted history, landscape, battles, sea-pieces, &c. but of these his genius was most predominant in landscape, a choice and exquisite specimen of which is in the Third George Room at Burghley. In the forms of his trees, and the breakings of his grounds, a grandeur of thought is always apparent; his foliage is light, and admirably touched: the figures have attitudes and actions that are easy and natural, yet full of dignity; and his expression is excellent. His genuine works are exceedingly rare and valuable: of these Saul and the Witch of Endor, at Versailles, is his best historical production. He was also an elegant poet, and a musical composer, as well as an artist; yet although so accomplished a person, a wild and dissi-

pated life made him one of the most miserable of men. The greater part of his cantatas are filled with the bitterest complaints, either against his mistress or against mankind in general. He says of himself that he has had more misfortunes than there are stars in the firmament, and that he lived thirty years without one happy day. 56, 90.

ROTHENAMER, (John,) an historical painter, born at Munich in 1564. His first master was Donouwer, an indifferent artist, whom he left to study at Rome, and from thence went to Venice, where he fixed on Tintoretto as his model for both design and colouring. He had a ready invention, and his design was tolerably correct: his attitudes were usually genteel, his tone of colouring was agreeable, and his pictures were well finished. In his small sized paintings he had the good fortune to be assisted by Paul Bril and the Velvet Brueghel, who frequently painted the landscapes and back grounds of his historical compositions. The Banquet of the Gods, painted for the Emperor Rodolph II. gained him very high reputation. He contrived to be perpetually necessitous by his profusion and extravagance, and died in the most extreme poverty in 1604. 76.

RUBENS, (Sir Peter Paul,) a celebrated Flemish historical and landscape painter, was descended from respectable parents, and born at Cologne in 1577. He was at first instructed by Tobias Veraecht, a painter of architecture and landscape; afterwards by Van Oort, but whose surly disposition induced him to place himself under Otho Venius. From this master, whose learning, temper, and inclinations being similar to those of Rubens, he acquired an ardent love for the art, in which he attained great perfection. He was recommended by the Archduke Albert, governor of the Netherlands, to the Duke of Mantua, at whose court he was received with a degree of distinction worthy of his me,

rit. Eager still further to improve himself, he travelled through Italy, and studied the various works of Raphael, Titian, Paolo Veronese, and other eminent masters; but appears to have neglected in too great a degree those invaluable models, the antiques. However, his fame extended to every part of Europe, and his works were universally admired and coveted. His learning, his politeness of manner, and amiable accomplishments of mind, introduced him to the particular affection of the Kings of England, Spain, &c. and he was even employed by the latter to negotiate a peace with Charles I. who received him with marked respect. Rubens was engaged by this Prince to adorn some of the apartments at Whitehall, for which he was afterwards honoured with knighthood. The French have absurdly affirmed, that he was knighted by the King, sitting on his throne in full parliament. On his return to Flanders, he still continued in the dissimilar functions of statesman and painter, by which he amassed vast wealth; but at length died in 1640.—The works of this artist are exceedingly numerous, being found in almost every part of Europe. Many of them are in the elegant collections of the nobility and gentry of Great Britain and Ireland. Of those at Burghley, although the Three Goddesses sending Mercury to Paris is distinguished by its brilliant and warm tone of colouring, the Cabinet, which he has there adorned, is the most highly-prized curiosity of his productive pencil. The Luxembourg Gallery, now broken up and dispersed, which described the Life of Mary de Medicis, the Queen of Henry IV. of France, is thus spoken of by Mr. Fuseli:—"It commands our most submissive admiration. In whatever light we consider that astonishing work, whether as a series of sublime conceptions, regulated by an uniform comprehensive plan, or as a system of colours and tones, exalting the

subject, and seconded by magic execution ; whatever may be its Venetian, or Flemish flows of mythology and christianity, antique and modern costume, promiscuously displayed, it leaves all plans of Venetian allegory far behind, and in what came from his own hand, rivals all their execution. If it be not equal in simplicity, or emulates in characteristic dignity, the plans of Michael Angelo, and Raphael, it excels them in the display of that magnificence which few modern eyes can separate from the idea of majesty."—Rubens is allowed to have carried the art of colouring to its highest pitch ; for he so thoroughly understood the true principles of chiaroscuro, and so judiciously and happily managed it, that he gave the utmost roundness, relief, and harmony to each particular figure, and to the whole together ; and his groups were disposed with such accurate skill, as to attract, and indeed generally to compel the eye of the spectator to the principal object. His draperies are simple, but grand, broad, and well placed ; and his carnations have truly the look of nature, and the warmth of real life. 29, 47, 67, 75.

RUSSEL.

110, 110.

RUTTER (D.).

89, 90.

RUYSDAAL, (Jacob,) a Flemish landscape painter, born at Haerlem in 1636, and died in 1681. He appears very early to have formed an intimacy with Berchem, from whom he received considerable instruction. The grounds of his landscapes are agreeably broken, his skies are clear, his trees are delicately handled, every leaf is touched distinctly and with a great deal of spirit ; and every part has the look of true nature, and shews that he perfectly understood chiaroscuro. His works are distinguished by a natural and pleasing tone of colour ; by a free, light, firm, and spirited pencil ; and also by a very agreeable choice of situ-

ations. As he could not design figures with any degree of elegance, he was frequently assisted in them by Ostade, Vander Velde, and Wouvermans, which circumstance adds considerably to the value of his pictures. Most of the collections in England are adorned by the works of this master.

63, 65.

SACCHI, (Andrea,) a celebrated Italian historical painter, born at Rome in 1594, and died in 1668. He was a disciple of F. Albano's, with whom he spent several years in such close application, that at last he was accounted superior to his master. He devoted a great part of his time to the study of the antiques, Raphael, and other illustrious artists; and was allowed to have no superior in fresco. Pietro di Cortona being equally desirous of fame, a strong emulation subsisted between the two artists, which probably enabled both of them to arrive at a higher degree of perfection, than they would have done without such a competition. The ideas of Sacchi were grand and elevated; and he gave to his figures a beautiful and fine expression. The choice of his draperies is judicious, the disposition of them is delicate, and they shew an union of elegance and simplicity rarely to be met with in other painters. His works are finished with uncommon care and exactness, and they have such intrinsic merit in respect of taste, composition, correctness, elevation of thought, colouring, and expression, as will secure the admiration and applause of the judicious, and always render them truly valuable. At Rome are, an allegorical picture representing Divine Wisdom, in the Palazzo Barberini; a St. Augustin, in the church of St. Peter; and the Angel appearing to Joseph, in the church of St. Joseph; which are esteemed his best works.

28, 89, 116, 116, 117, 117.

SARTO, (Andrea del,) properly VANUCCHI, an historical and portrait painter, born at Florence in 1488. He received his instructions in the art from Giovanni Barile and Pietro Cosimo; and whilst in the school of the latter master, he frequently designed after the works of Vinci, Raphael, and Michael Angelo. He contracted an intimate friendship with Francesco Bigio, and at length raised his fame to the highest pitch by a picture of St. John preaching. He afterwards went to Rome to study the antiques and eminent masters, and it is not doubted, that if he had spent a few more years in that city, he would have surpassed all the artists of his time. The excellence of his pencil, and his power of imitation, cannot be more strongly illustrated than by the following incident mentioned by Vasari: by order of Octavian de Medici he copied a portrait of Leo X. between Cardinal Medici and Cardinal Reffi, the heads and hands of the figures having been painted by Raphael, and the draperies by Julio Romano; and he imitated every part of it with such amazing exactness, that Julio, after the most minute inspection, and also being assured it was a copy, could not distinguish it from the original. "The great peculiarity," says Mr. Fuseli, "perhaps the great prerogative of Andrea, appears to me that parallelism which distinguishes the best of his historic works, seemingly as natural, obvious, and easy, as inimitable. In solemn effects, in alternate balance of action and repose, he excels all the moderns, and if he was often unable to conceive the actors themselves, he gives them probability and importance by place and posture. Of costume he was ignorant, but none ever excelled, and few approached him in breadth, form, and style of drapery, which ought to distinguish solemn, grave, or religious subjects." He was employed by the French King, Francis I.

who was remarkably fond of his works, and who would have enabled him to live in esteem and affluence, had he not violated every tie of honour with that monarch. He solicited permission to visit his wife at Florence for a few months, which request was not only granted, but large sums of money given him to purchase statues, paintings, designs, &c. Andrea, however, after he arrived at his native city squandered away the King's property as well as his own, and never returned to his friend and benefactor. At last he sunk into deserved poverty, and died of the plague in 1530. 77, 93.

SAVERY, (Roland,) a Flemish landscape painter, born at Courtray in 1576, and died in 1639. He received his instructions from his father and brother, and according to some from Paul Bril. He had a delicate pencil, and touched his objects with great spirit and freedom; he shews a pleasing opposition in his lights and shadows; and his works are generally executed in a masterly manner. His small easel pictures, of the same class as his landscape at Burghley, are accounted little inferior to those of Paul Bril and Brueghel, in the neatness of the finishing. 123.

SCHIAVONE, surnamed MEDULA, (Andrea,) an Italian historical painter, born at Sebenico in 1552, and died in 1582. Being sent when very young to Venice, he attended upon indifferent painters who worked in shops, from some of whom he, however, obtained a slight knowledge of the art. Parmigiano's etchings and compositions first gave him the notion of design; and he acquired his colouring from the works of Giorgione and Titian. The latter master accidentally met with some of Schiavone's pictures, which induced him, on being informed of the wretched situation of the author, to provide for him by employing him in the library of St. Mark's church, where he executed three entire

ceilings. He was undoubtedly one of the finest colourists of the Venetian school; his manner was lively, and exceedingly pleasing; he shewed an elegant choice in the attitudes of his figures, and contrasted them with judgment: and the graceful taste of his draperies was admired by all the artists of his time. His carnations were full of truth, freshness, and warmth; and the only imperfection was in the incorrectness of his design. The Apostles at the Sepulchre, and Perseus and Andromeda, by Schiavone, are in the royal palace at Windsor. 77, 115.

SCHIDONE, (Bartholomeo,) an historical painter, born at Modena in 1560, and died in 1614. He was a disciple in the school of the Caracci; but afterwards devoted himself entirely to the manner of Corregio, and imbibed so strongly the graces and delicacies of that wonderful artist, that none ever imitated his style and lovely ideas more happily than Schidone. His great excellence soon introduced him into the service of Ranuccio, Duke of Parma, who appointed him his state painter, and for whom he executed a great number of sacred and other historical works, extremely in the taste of Corregio: but his principal employment was to paint the portraits of his patron and family, which he produced in such a masterly style, as caused him to be numbered amongst the best artists of Italy. While in the service of this Duke, it appears, he painted the four female portraits, at Burghley, which are greatly admired: the airs are graceful and lovely, the expression excellent, and the colouring very delicate. His Holy Families, in the same collection; a Virgin and Saints, at Placentia; and the Virgin teaching Christ to read, in the possession of the Duke of Orleans,—are also executed with great taste and beauty. The genius of Schidone was noble and elevated; his style of painting was exceedingly elegant; his touch light, deli-

cate, and admirable ; and although he is not always critically correct in his outline, yet his heads are always graceful, and his pictures exquisitely finished. His works are very scarce, and are frequently taken for those of Corregio or Parmigiano. To an unconquerable passion for gaming this scarcity is attributed ; and his death is said to have been hastened by the same cause.

75, 76, 77, 93, 106, 106, 106, 106, 117.

SCIARPELLONI, (Lorenzo,) called LORENZO DI CREDI, born in 1452, and died in 1530. He studied under Verrocchio with Lionardo da Vinci, and is celebrated as so exact a copiest, that his paintings of that class cannot sometimes be distinguished from the originals of the best artists. His Presepio, at St. Chiari, is perhaps his best public work, being lively in its expression and well coloured. 30.

SEGERS, (Daniel,) a Flemish painter of fruit, flowers, &c. born at Antwerp in 1590, and died in 1660. He was the disciple of Velvet Brueghel, and usually disposed his subjects in garlands of flowers, or in festoons around elegant vases of marble. His pencil was light, his touch free and delicate ; his objects have all the freshness and bloom of nature, and the whole are finished with uncommon neatness. His most capital performance was in the Jesuits' church, at Antwerp. The picture was a garland composed of flowers and fruits, in which seemed to be collected and combined every thing that was beautiful in nature of those kinds of objects, as well as insects ; and in the middle was the picture of the Virgin and Child, painted by Rubens. 137.

SESTRI (A. de). 89.

SHEE, (A.) an eminent portrait painter, by whose able hand several excellent works are highly executed, and annually exhibited at Somerset-house. He has long been ranked amongst the first academicians of that society ; and

it is but justice to say that his portraits at Burghley, if not handled with so exquisite a taste of expression and grace as some of his later pieces, are not unworthy of him.

110, 111.

SILLA (A.).

54.

SIRANI, (Elizabeth,) an Italian historical paintress, born at Bologna in 1638, and died in 1664. She was the daughter and disciple of Andrea Sirani, and was accounted a prodigy before she arrived at her fifteenth year. Her best pieces are, a St. Anthony kissing the Feet of Christ, in a church at Bologna; and a Virgin, a Magdalen, and a St. Jerome, in the Palazzo Zambeccari. At the time she became universally admired for her talents and amiable qualities, she died of poison, supposed to be administered by those who were envious of her merit.

90.

SMITH, or SMITZ, (Gaspar,) a Dutch painter of eminence, who came to England soon after the restoration, and who, from painting great numbers of Magdalens, was called Magdalen Smith. For these penitents sat a woman whom he kept and called his wife. He was alike distinguished as a portrait painter and a painter of fruits and flowers; and it is said a bunch of grapes of his hand was once sold in Ireland for £40. He died in 1707.

140.

SPAGNOLETTI, (Joseph Rebera,) a Spanish historical painter, born at Xativa in 1589, and died in 1656. After studying the works of the greatest masters, he settled at Naples, where he was employed by the Viceroy and other great persons. His subjects were mostly tragical scenes, which he painted with uncommon force and expression.

77, 93.

SPENCER.

129.

STENWYCK, (Henry,) a Flemish painter, born in 1550, and died in 1603. He was the pupil of John de

Vries, and excelled in painting architectural subjects, or insides of churches and gothic buildings. 117.

STERN (Silvia). 127, 129, 129, 134, 134.

STONE, (John,) an English painter, who died about 1653, was an extraordinary copier in the reigns of Charles I. and II. He was the disciple of Cross; and having the advantage of being a good draftsman, he performed several admirable copies from the best collections in England. His works are held in great repute, and find a place in the best exhibitions. His portrait of Charles I. in this collection, is finely executed, and is said to be an original. The young family of that unfortunate Prince, accompanying it, is also well painted, and the figures grouped with considerable effect. The large dog, on the head of which the young Prince of Wales is seen to rest his arm, is an effort of great and very natural performance. 64, 64.

STOTHARD, (T.) a celebrated historical painter, and a distinguished member of the Royal Academy. Several of this artist's designs have been engraved, and form highly approved ornaments to a variety of literary productions. He was engaged by the late Marquis to paint the walls of the Grand Staircase, or Hell, which he has executed with a degree of boldness and strength that clearly evince the hand of a superior master. The want of light will not admit of a very clear inspection of the paintings; but there appears in the air of the Egyptian Queen at the Banquet an elevated display of those fascinating and lascivious charms, that so fatally extinguished every spark of honour in the heart of the betrayed Antony. Not less powerfully represented is the eagerness and anxiety of Orpheus whilst endeavouring to conduct his Eurydice from the infernal shades. And with equal faithfulness are depicted the Horrors of War:

the battle rages with fierce and savage contention, and excites a chilling fear for its helpless victims :

“ Now shield with shield, with helmet helmet clos'd,
To armour armour, lance to lance oppos'd,
Host against host with shadowy squadrons drew,
The sounding darts in iron tempests flew.
Victors and vanquish'd join promiscuous cries,
And shrilling shouts and dying groans arise ;
With streaming blood the slipp'ry fields are dy'd,
And slaughter'd heroes swell the dreadful tide.”

103, 103, 103, 104.

SUEUR, (Eustachius le,) a celebrated French historical painter, born at Paris in 1617, and died in 1655. He was instructed in the rudiments of the art by Simon Vouet, after which he studied the antiques and the works of Raphael with such attention and success, that he was called the French Raphael. His taste of design, and the airs of his heads, are justly to be admired ; but his naked figures are usually faulty in the disposition, as well as in the action of the muscles. The distribution of his lights and shadows is not judicious ; his colouring is bold, but not free ; and there seems to be too much strength in proportion to the design ; yet his attitudes are always noble, simple, and natural ; his expression is great, and well adapted to his subject ; and he was ingenious in the choice of his objects. His principal work is the Life of St. Bruno, in twenty-two pieces, in the cloister of the Chartreux, at Paris ; but it has not escaped the mutilating hands of modern and inferior artists.

116, 117.

TASSI (Agostino) was born at Bologna about 1580, and became an eminent painter of landscapes, sea-views, and architecture, but is unnoticed as a composer of historical subjects. 141.

TASSI, a modeller, of Leicester-fields, London. 90.

TEMPESTA, properly MOLYN, (Peter,) a Dutch painter of storms, shipwrecks, &c. born at Haerlem in 1637, and died in 1701. Of the thirteen pieces ascribed to him at Burghley, it would seem five only are by his hand; the remainder being historical, and for the most part admirably executed, compose a style which we are not informed of his ever having studied. His landscapes in this collection, particularly those descriptive of Morning and Evening, shew a considerable freedom of pencil and mellowness of colour. He first imitated Snyders, in painting hunting scenes and large animals; but afterwards followed the impulse of his nature, in painting tempests, storms at sea, &c. which he executed in a natural and spirited manner, so as to procure him the appellation of Peter Tempesta. After travelling through Flanders, and residing some time at Rome, where he accumulated a handsome fortune, he determined to visit Genoa. In this city he grew not only dissolute, but unpardonably vicious; for having fallen in love with a Genoese lady, he left no art untried to debauch her; but finding all his attempts ineffectual, he proposed to marry her, although it was sufficiently known that he had a wife then living at Rome. When that objection was made to him by the lady and her friends, he formed the villainous design of murdering his wife; and dispatched a ruffian for that purpose, with an affectionate letter requesting her to accompany the bearer to Genoa. No sooner was the horrid transaction committed than known, and Tempesta was seized, imprisoned, and sentenced to be hanged: but by the interest of the nobility his sentence was suspended. After sixteen years of confinement, during which time he executed his best works, he obtained his release by a very critical accident; for when Louis XIV. bombarded Genoa,

all the prisons were set open, and Tempesta laid hold of that opportunity to escape to Placentia. 29, 49, 63, 65, 76, 77, 77, 116, 117, 138, 138, 138, 139.

TENIERS, the YOUNGER, (David,) a Flemish painter, born at Antwerp in 1610, and died in 1694. He was instructed by his father and Adrian Brouwer, and had the advantage of receiving great improvement from Rubens. He struggled with many difficulties before his merit was discovered; but at length found a patron in the Archduke Leopold; and afterwards received particular marks of esteem from the King of Spain, Don John of Austria, and Christina Queen of Sweden. He frequented village feasts and holydays; and by that means gathered his extensive knowledge of the actions, attitudes, characters, and passions of the peasants. Nature was always his model, and he imitated it with astonishing exactness and truth. His pencil is free and delicate; the touching of his trees is light and firm; his skies are admirable, and, although not much varied, are clear and brilliant. And as to the expression of his figures, whether they are mirthful or grave, in anger or in good humour, nothing can be more strongly marked, more striking, or more natural. Teniers was also remarkable for his powers of imitation: he knew how to adapt his pencil to a variety of eminent artists, whose touch and colouring were exceedingly different, and yet could give his pieces so strong a character of the originals, as to render it difficult to distinguish the one from the other. The incredible prices which are at this day given for the paintings of this master, in every part of Europe, are an incontestable evidence of the universal esteem and admiration in which they are held. 29, 30, 68.

TINTORETTO, properly ROBUSTI, (Giacopo,) a celebrated painter, born at Venice in 1512, and died in

1594. He became the disciple of Titian, and discovered the true principles by which his master had arrived at such a degree of excellence. His very splendid talents, it is supposed, occasioned his being hurried from this school, Titian being apprehensive of being excelled by his pupil. Tintoretto being qualified to pursue his studies without a director, applied himself to design after the works of Michael Angelo, and to acquire elegance of taste by a more intimate knowledge of the antique. “He now boldly aimed at erecting himself into the head of a new school, which should improve the principles of that established by Titian, and supply its defects; he wrote over the door of his apartments,—*The design of Michael Angelo, and the colour of Titian.* This vast idea, the conception of an ardent mind, he strove to substantiate by a course of studies, equally marked by discretion and obstinate perseverance. The day was given to Titian, the night to Michael Angelo. The artificial light of the lamp taught him those decided masses, that energy of chiaroscuro which generally stamps each group and single figure in his works. From the latter artist he procured casts from his statues, and copies from his frescos. He modelled in wax and clay, and studied anatomy and the life to make himself master of the body, its proportions, its springs of motion, and its fore-shortenings. Add to this exuberant fertility of ideas, glowing fancy, and the most picturesque eye, and what results might not have been expected from their union with such methods of study, had uniformity of pursuit, and equal diligence in execution, attended his practice?” Tintoretto was perhaps the most expeditious painter that ever appeared; and he is said to have frequently painted his pictures without any preparatory outline, as if he only sported with his pencil. 115.

TITIAN, (Cavaliere,) properly TITIANO VECELLI, an eminent artist, born at the Castle of Cadore, in Friuli, in 1480, and died in 1576. His education under Sebastiano Zuccati, and afterwards under Giovanni Bellini, rendered him a diligent and subtle observer of every object that strikes the senses. But as soon as Titian had seen the works of Giorgione, he formed an intimacy with him, and pursued his style and manner with such astonishing success as inspired that artist with an invincible jealousy, which broke off their connexion for ever after. The Emperor Charles V. knew how to appreciate the talents of an artist like Titian: he enriched him by repeated bounties, allowed him a considerable pension, conferred on him knighthood, and, what was still more, honoured him with his friendship. He painted the portrait of that benefactor several times; and it is recorded by Sandrart, that one day, while the Emperor was sitting for his picture, a pencil happening to drop from the painter, he stooped, took it up, and returned it, obligingly answering to the apology of the artist, that the merit of a Titian was worthy of the attendance of an Emperor. The excellence of Titian was not so remarkably apparent in the historical compositions which he painted, as in his portraits and landscapes, which seem to be superior to all competition; and even to this day many of them preserve their original beauty, being as much the admiration of the present age, as they have deservedly been of the ages past. "To no colourist, before or after him," observes Mr. Fuseli, "did nature unveil herself with that dignified familiarity in which she appeared to Titian. His organ, universal, and equally fit for all her exhibitions, rendered her simplest to her most compound appearances with equal purity and truth. He penetrated the essence and the general

principle of the substances before him, and on these established his theory of colour. He invented that breadth of local tint which no imitation has attained; by taking the predominant quality of colour in an object, for the whole; by painting flesh which abounded in demitints, entirely in demitints, and depriving of all demitints, what had but few. He first expressed the negative nature of shade. Perfect master of contrast, of warm and cold tints, he knew by their balance, diffusion, recall, to tone the whole. His are the charms of glazing, and the mystery of reflexes, by which he detached, rounded, connected, or enriched his objects. He was the first who changed stuffs to drapery, gave it local value, and a place, subordination, and effect. His harmony is less indebted to the force of light and shade, than to true gradation of tone. His tone springs out of his subject, grave, solemn, gay, minacious, or soothing. His eye tinged nature with gold, without impairing her freshness. She dictated his scenery. Landscape, whether it be considered as the transcript of a spot, or the rich combination of congenial objects, or as the scene of a phenomenon, as subject and as back ground, dates, if not its origin, its real value from him. He is the father of portrait painting; of resemblance with form, character with dignity, grace with simplicity, and costume with taste."

75, 115, 117, 124, 129.

URBANE (U.).

129.

VAGNEER (L.).

59.

VALENTINO, or VALENTINE, (Moses,) a French painter of history, soldiers playing at cards, &c. After receiving some instruction from Vouet, he visited Rome where he studied the works of the greatest masters, and more particularly those of Caravagio. He disposed his figures with considerable judgment; his pencil is firm, and

his colouring has remarkable force. But for the elegance of his figures, or the grace and grandeur of his design, he cannot be commended; nor was he very correct. Several of the works of this master are in the royal collection at Paris, among which are, Judith with the Head of Holofernes, the Judgment of Solomon, Susanna and the Elders, two Musical Assemblies, and Soldiers playing at Cards. But his best piece is the Martrydom of St. Martinian, painted for St. Peter's, at Rome. 59, 138.

VANDERMIN, or VANDERMIJN, (H.) a Dutch painter of history and portraits, who came to England in the reign of Geo. I. In his manner he carried to excess the laborious minuteness of his countrymen, faithfully imitating the details of lace, embroidery, fringes, and even the threads of the stockings: but in his heads his precision had a better effect. The Prince of Orange sat to him, and he succeeded so well in the likeness, that the late Prince of Wales not only sent for him to draw his picture, but prevailed on his sister, the Princess, to draw Vandermijn's. Mr. Walpole, after speaking of the time he wasted on his works, which perhaps prevented him from enriching himself, adds, that he was more fortunate in receiving £500. for repairing the paintings at Burghley. He had a sister called Agatha, who came over with him, and painted fruit, flowers, and dead fowls: the two pieces in this collection are by her hand. 63, 65.

VANDYCK, (Sir Anthony,) a celebrated historical and portrait painter, born at Antwerp in 1599. He received his first instructions in the art of painting from Henry Van Balen, but afterwards became the disciple of Rubens, under whom he so highly distinguished himself, as in some respects to approach very near his master. He afterwards, by the advice of Rubens, went to Italy, where he conceived that

exquisite notion of colouring, which hath secured to him the admiration of the whole world. His fame having spread itself over Europe, he was entertained by Cardinal Richelieu; and afterwards by Charles I. who invited him to England, appointed him his painter, and conferred knighthood on him in 1632. He excelled in history and portrait, but his greatest power appeared in the latter; and no painter better understood the principles or practice of *chiaroscuro* than Vandyck. His choice of nature, when he painted portraits, was always that which was most agreeable; he gave an inexpressible grace to his heads; he shewed abundant variety in the airs, and in some of them the character was even sublime; and as to his expression, it was inimitable, the very soul of the person represented being visible in the portrait. The extremities of his figures are delicately exact in their proportions, his draperies are disposed in a grand and simple style, and his colouring is lovely. The most capital works of Vandyck are in England, of which a very considerable number has been engraved.* At Blenheim is the portrait of King Charles I. in armour, on a dun horse. At Hampton-court, the King in armour on a white horse, his equerry holding his helmet. (See Remce.) At Kensington, the second Duke of Buckingham and his brother; Lord

* Mr. Walpole speaks of a print from Vandyck of the Earl and Countess of Arundel, in which is engraved the head of Homer, taken from an ancient bust, then in the possession of that family. When the Arundelian marbles and curiosities were disposed of, this bust was bought by Dr. Meade, and after his death purchased by Brownlow the ninth Earl of Exeter. It is believed to have been brought from Constantinople, and to have been the head of the very statue in the imperial palace, described by Cedrenus: the rest of the figure was melted in the fire. In what room this antique is preserved we cannot say: but this notice of it, if a little misplaced, will probably be more acceptable than if omitted altogether.

Strafford, at the Marquis of Rockingham's; the greatly celebrated picture of Mary de Medicis, in the possession of the Duke of Orleans; and many others of equal perfection in the seats of the English nobility. His pictures in this collection, which are chiefly portraits, are penciled in a masterly and exquisite style: his small design of a study, represented by a dead figure supinely extended on a sort of table, is touched with admirable skill and spirit.—He amassed great riches in England, and married one of the greatest beauties of the British court—a daughter of the Earl of Gowry's. He died in 1641, and was buried in St. Paul's near the tomb of John of Gaunt.

45, 64, 66, 90, 118, 137, 139.

VANNI, called VANNI DI SIENA, (Francesco,) an historical painter, born at Siena in 1563, and died in 1610. He was successively taught by Archangelo, Salimbeni, Passerotti, and Vecchia; but considerably improved himself in colouring by studying the works of Baroccio and Corregio. his invention was fruitful and ready, his style of composition truly fine, and his design correct. His manner of colouring was bold, lively, and beautiful; his penciling tender and delicate; and the airs of his heads were remarkably graceful. His best works are, Simon the Sorcerer reproached by Peter, in the church of that saint at Rome; a Crucifixion, a Flight into Egypt, the Wise Men offering, and the Marriage of St. Catherine,—all of which are esteemed admirable.

28.

VANUDEN, (Lucas,) a Flemish painter, born in 1595, and died in 1660. He was instructed by his father, and is mentioned by his biographers as one of the most delicate landscape painters in the Low Countries: his trees, skies, figures, and all his objects, are executed with astonishing beauty, and admirably adapted to each other. But

no mention is made of his studying history, though if he be the artist who painted the picture of Christ amongst the Doctors in the Temple, in this collection, he will also rank as an extraordinary master in that style of composition. Jesus is represented as an infant sitting on a kind of throne, with a countenance beaming forth extraordinary wisdom and sublimity. His conversation appears to have excited the utmost astonishment in his learned auditors, who are all depicted as eager to listen to, and as if constrained to admire, his discreet remarks. The whole picture is finished very highly, though in point of historical accuracy it must be acknowledged that the figure of Jesus is much too young, as we are told that he was twelve years old when the event thus recorded took place. 77.

VARELTS, properly VERELST, (Mrs.) an historical and portrait paintress, born in 1680, was taught the rudiments of the art by her father and uncle. She gave her portraits a fine expression, not only in respect of the features, but also of the mind of her models; and those who possess her works hold them in the highest esteem. She was also a fine performer on several instruments of music, and spoke and wrote the German, Italian, and Latin, the English and French languages, with fluency and elegance. 35.

VASI (Giuseppe). 20.

VECCHIA, (Pietro da,) an Italian historical painter, born at Vicenza in 1605, and died in 1678. He was the disciple of Alessandro Varotari, but afterwards studied the style of Giorgione. The figures in his compositions are of a large size, and he always painted with a strong body of colour, so that his carnations have a remarkable force; and by his skill in the chiaroscuro, every figure, and every limb, apparently projects from the canvass. His imitations

of Giorgione were so true, that the best judges could not distinguish them from the originals. His best works are at Venice: two of them, a Crucifixion, and Christ driving the Money-changers out of the Temple, are highly admired. 93.

VELASQUEZ DE SILVA, (Don Diego,) an historical and portrait painter, born at Seville in 1594, and died in 1660. He was first instructed by Francesco Herrera, but afterwards became the distinguished disciple of Pacheca. His eminent abilities procured him the patronage of Philip IV. of Spain, who appointed him his principal painter, with an honourable pension. Being advised by Rubens, who there paid him a visit, he went to Italy to study the best masters and the antiques; by which means he acquired such an improvement of taste, and correctness of composition and colouring, as placed him at the head of his profession. On his return to Spain he was received with every mark of esteem, and after a short stay, went again to Italy, by desire of his patron, the King, to collect antiques, and choice paintings. The compositions of Velasquez were remarkable for strong expression, for a freedom of pencil, for a spirited touch, and such a tone of colour as almost equals nature itself. The most capital performance of this eminent master, is the historical representation of the Expulsion of the Moors by Philip III. which is in the grand saloon at Madrid. 119, 138.

VERDIZOTTO, (Giovanni Mario,) an Italian landscape painter, born at Venice in 1525, and died in 1600. He was adopted by Titian, who took every pains to render him eminent. In return he shewed his master and friend every mark of affection; and, having received an excellent education, acted as his secretary whenever he had occasion to correspond with princes or nobles. His favourite subjects were landscapes, which he designed and painted in an admi-

able style, very much in the manner of his master. His pictures are usually of a small size, but excellently coloured, and enriched with figures that are delicately penciled. 30.

VERHOEK, (Peter Cornelius,) a Flemish painter of battles, landscapes, &c. born about 1642. He became the disciple of Abraham Hendius, but afterwards industriously and incessantly studied the works of Burgognone. By a careful observation of the excellencies of this master, he acquired the skill to paint battles in his style, with a lively tint of colour, and a competent degree of force. 59.

VERONESE, properly CAGLIARI, (Paolo,) an historical painter, born at Verona in 1530, and died in 1588. He was a disciple in the school of Antonio Badile, and when young painted in the cathedral of Mantua, where he displayed his superiority over his competitors. He went to Venice, and afterwards to Rome, where from the frescos of Michael Angelo, and Raphael, he acquired the idea of that breadth which distinguishes him in his allegorical and mythological pieces. The Apotheosis of Venice, in the Ducal-palace, for magnificence of combination, loftiness, splendour, and variety, offers in one picture, the elemental beauties of his style. It was, however, less in this work, than to his convivial compositions, that Paolo owes his celebrity. He painted four at Venice, for four refectories of convents, all of enormous dimensions. Light grounds, and virgin tints, have contributed to preserve the freshness of his pictures; of which the Family of Darius presented to Alexander, and a St. Giorgio, are examples; they have received that rich mellowness which time alone can give.—There was also a brother and two sons of Paolo's, all artists; and it is probable that Gabriel, his eldest son, (who, when employed in painting, directed himself principally to portraits,) is the artist of some of the pieces at Burghley. The whole-

length of *Eve* is considered very fine, and the best production of Veronese in that collection; though the various Saints have great variety of expression in the airs of the heads, and are coloured with peculiar liveliness. If not an exquisite specimen of art, the portrait of the Duke of Alva cannot but attract attention, by the iron features which he wears: there may be read in the eye the imperious tyrant and murderer not less forcibly than in every lineament and muscle of the face; and the ruggedness with which the pencil of the artist has touched this latter very legible index, corresponds with critical accuracy to the mind of him for whom it is designed.*

31, 45, 67, 75, 76, 89, 93, 94, 140.

VERRIO, (Antonio,) an Italian historical painter, born at Naples in 1634. Having learned the rudiments of the art in his own country, Charles II. introduced him into England, employed him in the embellishment of Windsor Castle, and presented him with a gold chain worth £200. The Earl of Exeter afterwards engaged him at Burghley, where he continued during twelve years, being allowed a separate table, an equipage, and a salary of £1500. per annum. Laguerre, Lanscroon, Richard, &c. were his assistants during the time he was employed here. He is said to have been very indolent, frequently neglecting his work,

* Veronese appears to have been more fortunate in painting this basilisk in human shape, than a brother artist, of whom the following anecdote is related:—Alva was one day sitting to Kay, a Dutch painter, for his portrait, when the judge-criminal and other officers waited on the Duke to receive his determinate orders, in regard to the Counts Egmont and Hoorn. The Duke, with a terrible austerity of countenance, ordered their immediate execution. Kay was so violently affected by the piercing look and peremptory command of Alva, that he went home, fell sick, and died through the terror impressed upon his mind by the transaction.

drinking and gambling at Stamford; and neither the promises nor threats of his employer, which his conduct often urged, proved effectual in restraining him from these propensities. An instance of his prodigality is recorded while he was at Hampton-court. He had lately received an advance of £1000. and finding the King in such a circle that he could not approach, he called out, sire, I desire the favour of speaking with your majesty. Well, Verrio, said the King, what is your request? Money, sire; I am so short in cash, that I am not able to pay my workmen, and your majesty and I have learned by experience that pedlars and painters cannot give credit long. The King smiled and said he would spend more money than *he* did to maintain his family. True, answered, Verrio, but does your majesty keep an open table as I do?—The performances at Burghley are considered his *chef d'œuvres*, which may be characterised in the description Mr. Walpole gives of his general merits and defects as an artist. “Without much invention,” says that author, “and with less taste, his exuberant pencil was ready at pouring out gods, goddesses, kings, emperors, and triumphs, over those public surfaces on which the eye never rests long enough to criticise, and where one should be sorry to place the works of a better master, I mean, ceilings and staircases. The New Testament or the Roman History cost him nothing but ultramarine; that, and marble columns and marble steps, he never spared.” In like manner, as he introduced a divine, his favourite lady, and a maid servant* in his paintings at Burghley, so, on the ceiling at Windsor, he has pictured Antony Earl of Shaftsbury,

* Mr. Peck has a list of the Earl of Exeter's family in 1594, April 25th, consisting of seventy-three persons, among whom are enumerated Verrio, and a Betty Prick, the latter of whom, says that author, “is the girl that Seignior Verrio put into his picture of Hell.”

in the character of Faction dispersing libels ; and in another place he revenged a private quarrel with the housekeeper, Mrs. Marriot, by borrowing her unprepossessing face for one of the furies. It was more excusable, that when he was once obliged to insert a pope in a procession not very honourable to the Romish religion, he added the portrait of the Archbishop of Canterbury then living. With great impropriety he has introduced himself and Sir Godfrey Kneller, in long periwigs, as spectators, in a picture of Christ healing the Sick. He decorated the Hall and Chapel, at Chatsworth, where the altar-piece, the Incredulity of Thomas, is said to be his master-piece. Verrio refused for a long time to work for King William, not relishing the revolution, but at last by the persuasion of Lord Exeter he consented to paint Hampton-court : he had the place of master gardener, and lived where Carlton-house now stands. His eyes failing him, Queen Anne gave him a pension of £200. a year for life, which he did not long enjoy, as he died at Hampton-court in 1707.

73, 74, 75, 83, 88, 92, 96, 97, 98, 101, 141.

VIEN, properly VIANEN, (Christian Van.) He is considered by Ashmole as the most elegant artist in chasing and embossing plate in the reign of Charles I. Several pieces of plate of his design were at Windsor, particularly two gilt water pots, which cost £235. and two candlesticks, weighing four hundred and seventy-one ounces ; on the foot of one of them was chased Christ preaching on the Mount ; on the other, the Parable of the Lost Sheep. 81.

VINCI, (Lionardo da,) a most distinguished Italian painter, born in the castle of Vinci, near Florence, in 1445. He was placed under Andrea Verocchio, but soon surpassed him and all his predecessors so much, as to be master of the third, or golden age of modern paint-

ing. He studied nature with a curious and critical observation ; and to strengthen his ideas he attended the processions of criminals to execution, that he might impress on his memory the variety of passions which he noticed among the crowd. In 1494 he went to Milan, where he was most affectionately received by the Duke of Sforza, and for whom he painted his incomparable picture of the Last Supper, which will, to the end of time, display the elevated genius of its author. Mr. Cochin, a late traveller, has mentioned a very singular impropriety in this piece, which is, that the hand of St. John has six fingers. Vinci was remarkably slow in finishing his pictures, but when he did finish them they were exquisite. He spent four years on the portrait of Mona Lisa, in which it is astonishing to observe how closely he has imitated nature : the eyes have all the lustre of life ; the hairs of the eyebrows and lids seem real, and even the pores of the skin are perceptible. Mr. Fuseli describes him as “ made up of all the elements of genius, favoured by form, education, and circumstances ; all ear, all eye, all grasp ; painter, poet, sculptor, anatomist, architect, engineer, chemist, machinist, musician, philosopher, and sometimes empiric ; he laid hold of every beauty in the enchanted circle, but without exclusive attachment to one dismissed in her turn each. Fitter to scatter hints than to teach by example, he wasted life insatiate in experiment. To a capacity which at once penetrated the principle and real aim of the art, he joined an inequality of fancy that at one moment lent him wings for the pursuit of beauty, and the next flung him on the ground to crawl after deformity. We owe to him chiaroscuro with all its magic, but character was his favourite study ; character he has often raised from an individual to a species, and as often depressed to a monster from an individual. His notion of the most

elaborate finish, and his want of perseverance, were at least equal. Want of perseverance alone could make him abandon his cartoon designed for the great council-chamber at Florence, of which the celebrated contest of horsemen was but one group; for to him who could organize that composition, Michael Angelo himself might be an object of emulation, but could not be one of fear. His line was free from meagreness, and his forms presented beauties, but he appears not to have ever been much acquainted, or to have sedulously sought much acquaintance, with the antique. The strength of his conception lay in the delineation of male heads; those of his females owe nearly all their charms to chiaroscuro, they are seldom more discriminated than the children they fondle, they are sisters of one family." The violet tint which predominates in his colouring, is thought to have arisen principally from age, owing to his wanting a sufficient experience in the quality of oils. While he was at the court of France, he fell sick, and Francis I. went up to his room to see him. He raised himself in his bed to acknowledge the honour which was done him by that visit. The King embraced him, and Lionardo fainting at the same instant, expired in the arms of that great monarch in 1520.

93, 137, 138.

VIVIANI, (Ottavio,) an Italian painter of architecture, born at Brescia, in 1599, and died in 1674. He studied under Sandrino and Tassi, and surpassed them both considerably. His perspective is exactly true, his figures are generally placed with peculiar judgment, and his knowledge of chiaroscuro and colouring gave to every column and elevation the look of real nature. 121.

VOLINGNY.

132, 132.

WALKER, (Robert,) an English portrait painter, who died about 1658. He improved himself by studying

the works of Vandyck, and being much esteemed by the republicans, painted the portraits of Cromwell and all the principal officers of his army. One of his portraits of the Protector was accidentally sold for £500. to the Duke of Tuscany's resident in London; but whether he paid that immense price out of compliment to the pride and power of Oliver, then subsisting, or to the merit of the performance, may easily be conjectured. Walker's own portrait, painted by himself, is in the founder's gallery, near the public library, Oxford.

128, 138.

WENTWORTH, (A.) Countess Fitzwilliam. 63, 63.

WEST, (Benjamin,) the much respected president of the English school of painting, to which eminent situation he has been unanimously elected for several successive years. His style is history, and his subjects are generally chosen from the most striking and powerful records. At the Exhibition in 1814, he produced his great work of Christ Rejected, in which he has endeavoured to delineate nearly the whole scale of human passions, from the basest to those which partake most of the divine. In the catalogue which accompanied this piece, he expresses his gratitude in having been enabled to present it as his fiftieth annual exhibition to the public, without an omission. His earlier pictures, such as the Healing of the Sick, Cicero at the Tomb of Archimedes, Death on the Pale Horse, Lear in the Storm, the Harmony of Affection, &c. have been compared to some of the best works of the old masters, for colouring, anatomical science, and variety and dignity of expression:—while other critics have considered his style as hard and frigid, and that he by no means merits the praises thus lavished on him. The picture of Agrippina landing at Brundisium, in the collection at Burghley,—a still earlier

production of his pencil,—has been too highly panegyrised, it being evidently deficient in that sublime expression which the following description allows it to possess:—The temple, the huge galley, the virgin train, and the urn in the arms of the mourning Agrippina, are all objects strikingly interesting. The black dishevelled air of the heroine assists in casting a pale tinge upon her face, deepening her anguish. While she rivets her dejected eyes upon the urn, her children appear as if catching the overwhelming influence of sorrow; and as they grasp her robe on each side, look up deplorably at the pathetic silence of their existing parent. The temple is thronged with anxious spectators, and the matrons at its foot, with their faces in their hands, are vainly attempting to disguise their consternation. In the last figure of the white-robed train of virgins the artist has displayed the most prepossessing beauty: like a very woman she appears less intent upon the solemnities, than modestly conscious that her captivating charms will attract the eye of every beholder. Lastly may be noticed the muscular vigour of the sailors straining at the ropes and cordage, and their dignified commander preparing again to sail. The whole forms a most admirable production of art, in the execution of which the author has employed much irresistible expression and pathos. 86.

WISSING, (William,) a celebrated Dutch portrait painter, born at the Hague in 1656. He learned the art of painting from William Dodaens, with whom he studied historical designs as well as portrait. He visited France, where he contracted the furbelowed style of that country and age, and afterwards learned it to greater perfection in England from Sir Peter Lely, under whom he was employed. After the death of that artist, he grew into fashion, and his

mild and complaisant manners, as well as his abilities, always ensured him respect. He became a formidable rival of Sir Godfrey Kneller's, and drew all the royal family, particularly the Duke of Monmouth, several times, which ingratiated him with the King and the ladies. Prior's* poem, a part of which is quoted in the Catalogue, was written upon the last picture he painted. He died soon after it was finished, at Burghley, and was buried at the expense of the Earl of Exeter, in St. Martin's, Stamford, where, against a pillar in the middle aisle of the church, is a monumental tablet† to his memory. 108, 138, 140.

ZINCKE, (Frederic,) a celebrated enameller, was born at Dresden about 1684, and came to England in 1706, where he studied under Boit, whom at length he surpassed, and rivalled Petitot. His business increased so much, that he raised his price from twenty to thirty guineas to lessen his fatigue. He was particularly patronized by George II. and his Queen, and was appointed cabinet painter to the Prince of Wales. The beautiful miniature at Burghley may be classed with his best works, among which are distinguished the Queen of Scots and the poet Cowley. His eyes failing him, he retired from business to South Lambeth, but was afterwards prevailed upon by Madame Pom-

* Prior early in life was patronized by the same noble family, and by his pleasing verses has added celebrity to their venerable palace.

† The inscription on this monument is in Latin, importing that John Earl of Exeter erected it to the memory of William Wissing, an ingenious painter, of Amsterdam, who lies near it, and who was the disciple of the famous Lely. He is compared to an early bunch of grapes, which, because it is ripe sooner than the rest, is on that account first plucked from the vine; for he was snatched away in the flower of his age, September 10, 1687, aged thirty-two years.

padour to copy in enamel a picture of the King of France, which she sent over on purpose. He died in 1767. 118.

ZUCCHERO, or ZUCCARO, (Frederico,) an eminent Italian historical painter, born in the Duchy of Urbino in 1543, and died in 1609. He derived his knowledge of drawing from his father and his brother Taddeo, and notwithstanding some defects, obtained very great reputation. Gregory XIII. invited him to Rome, where, receiving some indignity from that Pope's officers, he painted an allegorical picture of Calumny to expose them, in which he introduced the portraits of all those who had given him offence, and represented them with asses' ears. He ordered this picture to be placed over the gate of St. Luke's church, on the festival of that Saint, and then quitted the Pope's dominions. He afterwards worked in France, Spain, and England, at the latter of which places he painted a portrait of Queen Elizabeth, which gained him great applause. Gregory, however, recalled him to Rome, and erected an academy for him, of which he was titled prince. 70.

THE END.

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